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Applications, with resumé and photo to: Mr. Webster, Librarian, Newton College of the Sacred Heart, Newton, Massachusetts 02159, U.S.A.

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more **LIBRARY** appointments, other vacant appointments and classified advertisements appear on preceding pages

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At the Central Engineering Establishment, Burton-on-Trent, the Librarian will be required to provide first-class coverage of mining technology and mechanical engineering and to exploit this to the full by means of abstracts, &c.

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Qualifications for both posts must be at least Associateship of the Library Association, but preference should have had experience in a special library.

The appointments are superannuable, and salary according to qualifications and experience will be within the scale £1,099 to £1,385.

Please write with details of education and experience to date to the Headquarters Staff Manager, National Coal Board, Hobart House, Grosvenor Place, London, S.W.1, indicating for which post you wish to apply.

STREETER AND HIS AMERICANA

Of the late Thomas Winthrop Streeter's collection of Americana Dr. Lawrence C. Wroth, Librarian Emeritus of the John Carter Brown Library, has written that "in size, in scope, and in integration of elements it stands with the memorable Brinley Collection [dispersed at auction, 1879-93] and surpasses all other American private libraries". And for the benefit of those in this country to whom the name is unfamiliar Dr. Wroth percipiently added that

> the making of the Streeter collection was not the achievement of one who took up a hobby late in life and speedily brought together a group of high spots, books of the sort that Miss Belle Greene used to call "Oh my" books. It was a growth from within, a process of "book openeth book" indicative of the continuous intellectual broadening of its maker.

Streeter was more than eighty when he died in 1965. To those at a distance he is known by the beautifully organized *Americana—Beginnings* of 1952, and, more widely, by his *Texas Bibliography* (5 vols., 1955-60) — reviewed here on September 28, 1956, and August 18, 1961—which is as much an historical panorama as a bibliographical chart. By those nearer to him, fellow-collectors, librarians, booksellers, he is remembered as an indefatigably generous exchanger of information and enlightenment: Dr. Wroth tells us that a few years ago Streeter's files showed that among libraries alone he was in regular and frequent correspondence with no fewer than sixty-six.

Streeter's first, great, Texas collection went to Yale some years ago. But even without those nearly 2,000 items the loose-leaf catalogue of his library, compiled, annotated, amplified, corrected and re-annotated over thirty years, occupied eighty-seven volumes. He had made no secret of his wish that after his death it should be sold at auction; and indeed he took a lively and constructive interest in the preliminary planning.

The October 25-26 catalogue is the first of a projected seven, to be followed by a comprehensive index after the final sale, scheduled for October, 1969. Its 400-odd pages, lavishly (if sometimes rather greyly) illustrated, contain 609 lots. It is cloth bound, weighs three pounds and costs (if it is still in print) ten dollars. Based, of course, on Streeter's own sheets and quoting freely from his notes, it was compiled by Mr. Jerry E. Patterson and Mr. David Lasswell of Parke-Bernet's book department. The entries are well supplied with references, often with collations, and almost always with at least an immediate provenance. Future volumes—the series of sales will be dealing with nearly 5,000 lots in twenty-two sessions—could be improved by a page-head indicating the subject-section (e.g., "New France and the Mississippi Valley", "Mexican War", from the ten into which Part I is divided) and (probably Utopian) a closer gearing of illustrations to their entries. But Sotheby's Parke-Bernet Galleries are clearly determined to make this massive series of catalogues not only a worthy record of a great library but also, as its owner wished, a lasting work of reference. They have made an auspicious start.

Not less auspicious in the mundane sphere was the total achieved by the three sessions of the first Streeter sale: $618,115 (approximately £220,784), which was well above most estimates. The first section of all, "Discovery and Exploration", naturally included a number of heavyweights; and they racked up a gratifying number of records. The Crawford-Quaritch-Chadenat copy, tall and clean, of the second Plannck edition, Rome 1493, of the *Columbus Letter* went to John Fleming, New York, for $30,000 or approximately £10,714 (reputedly £1,700 at the *révision* after the Chadenat sale in Paris in 1950). Montalboddo *Paesi Novamente Retrovati* Vicenza 1507, the Roderick Terry copy on thick paper, $8,500, and Waldseemüller *Cosmographiae Introductio* St. Dié 1507, $7,750, were both bought by Charles Traylen of Guildford, and the Strasbourg, 1513, Ptolemy, at $6,500, by Frank Hammond, of Lymington. The earliest printed account of Magellan's circumnavigation, the *De Moluccis Insulis* of 1523, cost John Howell of San Francisco $12,000; but it was the much more important narrative of Antonio Pigafetta, published in Paris about 1525, which made the highest price of the sale, $56,000 (£20,000), the auctioneers' estimate having been $20,000-plus. This again, though the catalogue did not say so, was the Chadenat copy, which came out of *la révision* at £428; it is believed to have cost Mr. Streeter no more than $6,000 in 1950. The Carnegie Bookshop, New York, now captured it from John Fleming for the Clements Library of Ann Arbor, Michigan.

Among other high prices were the $25,000 (estimate $1,500-$3,000) paid for the Paris, 1557, account of Villegagnon's attempt to found a French settlement in Brazil, by Kenneth Nebenzahl of Chicago (who was observed to be sitting next to Newberry's Librarian); $14,500 for Mercator *Atlas* Dusseldorf 1595, and $10,500 for Robert Dudley *Arcano del Mare* Florence 1661 (both Traylen); $9,000 for William Faden *The North American Atlas* London 1777 (Charles Sessler of Philadelphia), $13,000 for Juan de Torquemada's account of the Visçaino expedition to California, Seville, 1615 (Peter Decker of New York), and $8,000 for the first Latin edition, Nuremberg, 1524, of Hernando Cortés's second dispatch, secured by Mr. Joseph Schaf, Santa Barbara collector.

The second and third [illegible] were mainly devoted to Mexico, the Southwest. They included a great many local rarities [illegible] mations, broadsides, leaflets, almanacs, directories, and the [illegible] and if prices mostly ran [illegible] figures rather than four or five [illegible] were almost all high and the [illegible] half a dozen sky-rockets. *Unanimous* [as distinct from bilateral] *Declaration of Indep[endence]* [from Mexico] *by the Deleg[ates of] the People of Texas in Gen[eral] Convention at the Town of Wash[ington]* [Texas], printed at San Felipe de Austin in March, 1836, [illegible] Streeter called "the earliest state paper in Texas history", went to Nebenzahl for $7,000; another rarity, the *Constitution of the State of New Mexico* [Ojinaga 1850] to Decker at $8,500. The bookseller, who swept like a [illegible] fire through the third session, paid $20,000 for Governor John N[illegible] win of Arizona's inaugural [illegible] mation, with his own corrected [illegible] place of issue in 1863 from [illegible] Whipple to Navajo Springs; $[illegible] for *Bancroft's Map of the Colo[rado]* published by the indefatigable [illegible] seller-historian in San Franc[isco] the same year; more than [illegible] apiece for half a dozen printings [illegible] the 1840s of the laws and [illegible] lions of the Choctaw and Ch[ickasaw] Indians; and $7,000 for *Regul[ations] for the Government of the Fre[edmen] of the Confederate States in the De[partment] of Indian Territory* [illegible] gated at Fort McCulloch 1863 [illegible] deed the persistence of records in the last two-thirds of the [illegible] suggests that collecting [illegible] for Western and Southwestern [illegible] ricana has not yet reached its [illegible]

High prices such as ruled the [illegible] out Streeter I, from Pomponius [illegible] 1482 to Mabel W. Anderson's [illegible] *General Stand Wattie*, printed [illegible] Mayes Country, Republican, [illegible] Oklahoma, c. 1915, are not [illegible] without keen competitors; pros[illegible] among whom, besides those [illegible] sellers already mentioned as [illegible] ful purchasers, were Messrs. [illegible] studi of New York, Messrs. [illegible] speed of Boston and Messrs. [illegible] of Los Angeles. Nor were the [illegible] dealers behindhand. In addition Mr. Traylen and Mr. Hans Muggs Bros. and Dawson's of Mall were present and active. Mr. Dring of Quaritch's came more than thirty lots. We become accustomed to the regular presence of American booksellers at important London book sales; but is the first New York sale since Sotheby's Merding and Cortlandt Bishop, [illegible] twenty years ago, that has drawn an authoritative English contingent. Madison Avenue—and not for [illegible] cana, too, Mahomet, it seems, is [illegible] westward as well as eastward to [illegible] mountain if there is enough gold [illegible]

MASTER BINDER

Modern Design in Bookbinding. The Work of Edgar Mansfield. 119pp. 76 plates. Peter Owen. £4 15s.

It is significant that the second main influence on the design of hand bookbinding within the past half century should have come from outside the trade, as did the first. Edgar Mansfield, hailing from New Zealand, though in fact of English parenthood and born in London, a trained teacher of art, has specialized in bookbinding design and has put his ideas into practice on the covers of hand-bound books. His intense study of modern art form in painting and sculpture has enabled him to carry forward into fine bookbinding very advanced organized schemes of design which have established the bound book as an art form taking its rightful place in the modern scene.

Thus bookbinding in the last half of the twentieth century will owe to Mr. Mansfield something of what in a very broad sense it owed to Cobden-Sanderson in the late nineteenth century. The latter's influence, carried on by his pupils, had almost faded out by the middle 1930s; when many, seeking fresh means of expression, had begun to experiment with built-up lettering and linear designs, encouraged by the exhibitions of Continental binding held in London and Paris. But the spirit was flagging and nearly extinguished by the Second World War, so that Mr. Mansfield's entry with an entirely fresh and uninhibited outlook was timely in 1947.

The book under review is in three interrelated parts. An excellent historical introduction by Mr. Howard Nixon forms a reminder of that which has gone before and prepares the reader gently for the plunge into the modern world of bookbinding design. The seventy-six plates which follow depict the Mansfield bindings in chronological order so that the developments of his style and his experiments can be closely studied. It is noticeable that the early influence of conventional gold tooling gradually gives way to the use of evocative shapes created by the masterly use of gouges, which he is known to have cut himself. These form the basis for multiple inlays of coloured leather, a technique in which he excels, or the impressions are coloured in tempera or other media, or they may be left "blind", in which case the "colour" is the natural outcome of the hue of the skin.

Another aspect of his creative skill is the manner in which he has used his inlays at various levels to give a three-dimensional effect. A further innovation is that of using the natural marking of the [illegible] within the organization of design — Mr. Mansfield has tried to obtain Native [illegible] and dyed Nigerian goat skins [illegible] bindings. Some may think [illegible] a slight monotony in the [illegible] lettering along the spines [illegible] is atoned for by the few which so successfully lettered across [illegible] design of the spine is a field [illegible] is wide open for those who [illegible] Mr. Mansfield's dictums, and [illegible] needs to be done in the [illegible] properly designed handle letter[illegible] type suitable for leather.

The third part of the book [illegible] haps the most useful for the [illegible] records precise information [illegible] manner in which many [illegible] designs were created. It is [illegible] student and others to build [illegible] Mr. Mansfield's directive and [illegible] take careful note of his observ[illegible] on the relationships of design [illegible] modern painting. Some examples [illegible] the work of the masters Braque [illegible] (Arp, Ben Nicholson, Mondrian [illegible] others) would have been of [illegible] advantage in this section. The [illegible] is well designed by F. Lambert [illegible] it has a cheerful red cloth case [illegible] a rather mournful book jacket. [illegible] beautiful opportunity was [illegible] missed here—why not [illegible] cover designed by Mr. Mansfield [illegible] all to see?

Sean O'Casey

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A generous collection of essays, selected and introduced by Ronald Ayling, in which the blasts give way to the benedictions, and a great man, who was quite possibly a genius also, takes us comfortingly by the hand' – *Elizabeth Coxhead*, **Sunday Telegraph**

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MACMILLAN

THE TIMES
LITERARY SUPPLEMENT

No. 3,387 66th Year THURSDAY JANUARY 26 1967 PRICE 9D

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"The Sot", from *Rowlandson's Drawings for The English Dance of Death*, which is reviewed on page 60.

MALCOLM LOWRY

MALCOLM LOWRY was born in Birkenhead, July 28, 1909, the youngest of four sons of a rich Liverpool cottonbroker, who like his wife was a strict Methodist and teetotaller. Malcolm was the only imaginative member of an unimaginative family. For four years of his childhood, he claimed, he was nearly blind; but at the Leys School, Cambridge, he became both Junior and Senior Public School Boys' Golf Champion.

He loathed his Liverpool family for its affluent philistinism. His religious nature could not flourish in a nonconformist piety. At the age of seventeen, wanting to go to sea, like Jack London, as a means of escaping from his stifling home, he secured through his father's influence a berth as cabin-boy on a freighter sailing to the China Seas.

* * *

Unlike his contemporary, and later friend, John Sommerfield, Malcolm Lowry did not get on with all and sundry. He had hoped to ship with Vikings, with Captain Ahab or The Sea Wolf. When he found himself among poor sailors no richer in mind than the Liverpuddlians he was fleeing from he was driven even farther into drink. Terrified of sex and syphilis, Lowry could only heighten his consciousness and enlarge his world by drinking and writing.

Though he had dreamed at school of becoming a jazz composer, the voyage convinced him of his vocation as a writer. In the Norwegian novelist Nordahl Grieg and the American Conrad Aiken he found his spiritual fathers. The former he visited in Norway, shipping as a fireman during his first long vacation from Cambridge; the latter he induced his real father to hire as his tutor at six guineas a week before he went up to the university. (In his first letter to Aiken, at the age of nineteen, the subscription is characteristic:

te-thrum te-thrum
te-thrum te-thrum
Malcolm Lowry)

At Cambridge Lowry became a legend, strumming his ukelele, drinking vast quantities of beer, romantically disappearing to sea, writing poems and short stories unlike anyone else's. Though he got only a third in his English tripos, he wrote a novel, *Ultramarine*, based on his voyage to the China seas. It was a surprising work. Though concerned with an experience as exciting and usually outward-looking as a young man's first voyage, *Ultramarine* was turned in on itself, the outside world becoming symbolic of the inner world belonging to the hero and perhaps also of a deeper spiritual world of which the outside world was a shadow, an echo.

Harvey Breit calls *Ultramarine* "the pre-novel" and in his later years Malcolm Lowry regarded it as a novel of his nonage. But when, after several years of revision, it was published by Cape in 1933, it was recognized by the discriminating as being, despite obvious literary influences, the work of a unique artist. Conrad Aiken had assured Lowry's father that his son was a genius and "the old man", as Malcolm Lowry called him, made him an allowance of some £7 a week to devote himself to literature.

Mr. Lowry had qualms. Lowry's drinking was as unique as his writing. Like Jack London as a young man he prided himself on never getting drunk; unlike London's drinking, Lowry's was not to make social intercourse easier. It was rather, like Dylan Thomas's, the use—and abuse—of a vision-giving drug. From being blind sober Lowry after a few drinks became plain cold drunk and could remain so for days on end, at least in his own thoughts—though these he could not transmit to others—not, at any rate, in conversation.

* * *

In the 1930s it was possible for one, or even two, to live, eat and drink well on £7 a week; and, *pace* Harvey Breit, Malcolm Lowry did so in London, Paris, Spain and elsewhere, even after his marriage to the young American writer Jan Gabrial in December, 1933.

But during these years though he worked, always slowly and with many revisions, he published little, and nothing of any consequence. He envisaged a gigantic trilogy to be called *The Voyage that Never Ends*, a sort of *Divina Commedia* of the twentieth century, prose in form but poetic in conception; and he set to work on the first part, *Lunar Caustic*, while he was in Europe.

An indication of why he did not finish *Lunar Caustic* can be perceived from the progress of his courtship and marriage to Jan Gabrial.

Malcolm Lowry first met Jan Gabrial in the company of Conrad Aiken at the Pension Carmona on the Alhambra hill, Granada. One evening he took her for a walk in the Generalife Gardens. She was expecting him to make love to her, but instead of this he told her the plot of *Ultramarine* from beginning to end. The point was that her name, Jan, was the same as that of the heroine of his novel; the fateful significance of this coincidence was confirmed by the fact that the second time he met her was in the Alhambra, London. What could he do but propose a marriage which had already been made in heaven?

* * *

The voyage to the China Seas had been a hardship agonizingly endured which had been mastered in *Ultramarine* by the creative recognition of its inner meaning. But even with marriage Europe and the United States produced no hardships other than running out of cash before the allowance was due, or being too drunk to collect it from his father's nominees. "I must", he had written Aiken, while still an undergraduate, "give an imaginary scene identity through the immediate sensation of actual experience." Yet all he had done between finishing *Ultramarine* and going to Mexico with Jan in November, 1936, was to initiate himself into the "Grand Brotherhood of Alcohol". In itself drunkenness was too narrow a theme, even when contrasted with the types of sober life he had seen in Europe and America.

Mexico gave him what he wanted: Ixtaccihuatl and Popocatapetl, "that image of the perfect marriage", round which the tropic thunderstorms resounded, the foul eroded *barrancas*, the Churrigueresque churches, palaces ruined or fallen to mundane use, and always the buzzards hovering high above the land where once the Aztecs believed the sun could not live without a human sacrifice and death is still as everyday as dawn. He was a duffer at languages, but his lack of Spanish mattered less where, sitting in a plaza by a bus-stop, he could observe a fantastic multivariety, human, animal and vegetable, and where even the names of cantinas, La Sepultura, El Samaritano, suggested the correspondences which for him were the arcane realities living within the shells of appearance.

Many of the most beautiful short passages in the fourth (and final) version of *Under the Volcano* must have begun in 1936 as short prose poems (made for their own sake, like beautiful tiles) to be used later for the embellishment of the great novel, whose final construction was unclear.

It came sailing out of nowhere, the child's funeral, the tiny lace-covered coffin followed by the band: two native

Selected Letters of Malcolm Lowry. Edited by Harvey Breit and Margerie Bonner Lowry. 250pp. Cape. £2 15s.
MALCOLM LOWRY: *Under the Volcano.* 375pp. Cape. 30s.

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phones, bass guitar, a fiddle, playing of all things "La Cucaracha", the women behind very solemn, while several paces back a few hangers-on were joking straggling along in the dust almost at a run.

In *Under the Volcano*, this miniature of death in life is echoed again and again by other miniatures in similar style as well as in the novel as a whole, the miniature reflecting, like a fragment of looking glass, the fate of the Consul on this Day of the Dead.

In other cases, the vision of a single striking incident seems to have suggested a recurrent character, as with the old woman at the Bella Vista who was sitting in the shadow at the bar's one table. On the edge of the table her stick, made of steel with some animal's claw for a handle, hung like something alive. She had a little chicken on a cord which she kept under her dress over her heart. The chicken peeped out with pert, jerky, sidelong glances. She set the little chicken on a table near her where it pecked among the dominoes, uttering tiny cries. Then she replaced it, drawing her dress tenderly over it.

Animals abound in the book. Yvonne sails into Acapulco "through a hurricane of immense and gorgeous butterflies swooping seaward to greet the Pennsylvania . . . as though fountains of multicoloured stationery were being swept out of the saloon lounge". A little girl has a baby armadillo as a pet. An anteater is tethered in a garden. Yvonne releases a young eagle from a cage to soar to the mountains shortly before Yvonne herself, trampled to death by the recurrent horse branded 7, soars to the Pleiades. In the Farolito bar, munching a cob of Indian corn through all the uproar, is a white rabbit (like the one Malcolm had killed by mistake in Anna Wickham's house).

Even the most domesticated of animals, Mr. Quincey's cat, is first observed with minute delicacy before being put to a symbolic purpose.

The creature had at last caught the insect but instead of devouring it, she was holding its body, still uninjured, delicately between her teeth, while its lovely luminous wings, still beating, for the insect had not stopped flying an instant, protruded from either side of her whiskers fanning them. The Consul stooped forward to the rescue. But the animal bounded just out of reach. He stooped again, with the same result. . . . Finally the cat extended a preparate paw for the kill, opening her mouth, and the insect, whose wings had never ceased to beat, suddenly and marvellously, flew out as might indeed the human soul from the jaws of death, flew up, up, up, soaring over the trees.

Living at Calle Humboldt 15, Cuernavaca, but travelling around to places like Tlaxcala, Cholula and Oaxaca, the Lowrys accumulated also the material common to all tourists. From the English pages of *El Universal*, he culled the advertisement jokes used by the Consul during the shaving scene, "A centricle apartment suitable for love nest", "For a young European lady who must be pretty, acquaintanceship with a cultured man, not old, with good *positions*". He preserved old menu cards, funny travel folders, ambiguous time tables. They, like the high-sounding notices on walls, were to have their place in the great novel as a "bridge from the naturalistic to the transcendental and back to the naturalistic again".

After a bibulous visit from Conrad Aiken at Easter, 1937, the Lowrys went on the wagon and by October he had roughed out what Stephen Spender, in his introduction to the new edition of *Under the Volcano*, calls "a short story", but was in Lowry's own view a first, and inadequate, draft of a long novel. In this a figure called the Consul went with his daughter Yvonne and her fiancé Hugh to a fiesta at Chapultepec. The bus on which they were travelling was stopped by the discovery of a man dying by the roadside. The passengers dismounted but could not help the dying man, because of the law which forbade this before the arrival of the police. The Consul, a drunkard, saw another drunken passenger steal the dying man's money and arriving at the *fiesta* swagger into a *pulquería*, "stepping high and with a fatuous smile of triumph on his face". Astonishingly, Mr. Spender adds "The plot of the novel published more than ten years later under the same name is complete in this story".

Lowry did not think so at the time. Other things, he was aware, had to happen. One of them was a newspaper story that a man named Eriksen had been found dead in a *barranca*. Coincidentally there was a *barranca* at the bottom of the Lowry garden. Their telephone was on the *Eriksen* exchange and he had even thought of calling the Consul Eriksen. This did not ease the block, though it did determine the manner of the Consul's death, at the bottom of the *barranca* at Parían which was a continuation of the *barranca* at the bottom of the Consul's garden in Calle Nicaragua. But the Consul, Yvonne and Hugh were still spectators.

* * *

What released the block was the arrival in Cuernavaca of two English friends who innocently suggested a drink. After six hours, Jan Lowry went home and, in the early hours of the next morning, the friends left Malcolm Lowry having a final one for the road.

Malcolm Lowry drank almost without sleep for three nights and two days before his wife went to Vera Cruz for a holiday with the French Consul who lived down the road. The friends took Lowry into their hotel, dosing him with Dr. Guzman's prescription of strychnine and brandy three times daily and trying to confine him to beer. After a fortnight, they left for Acapulco.

Jan returned only to pack her clothes and remove to Hollywood, and Malcolm went to Oaxaca, partly to drown his grief in the best mescal in Mexico, but also to experience in his own person the Consul's agonizing engagement with Mexico. It was then in late 1937 that he wrote John Davenport the paranoidal, drink-crazed SOS letter (wrongly ascribed in *The Selected Letters* to 1936). Even in this letter, written from the lower depths, cheerfulness keeps breaking in. It ends:

> alas, my only friend is the Virgin for those who have nobody with, and she is not much help, while I am on this last tooloose-Lowrytrek. Malc.

Malcolm Lowry, like Dylan Thomas, could remember almost everything that happened during bouts of drunkenness—no alcoholic amnesia, there, even when the creatures were of *delirium tremens*. It was this experience—the loss of Jan, the escape, almost joyful, into the self-destructive abyss of alcohol, the arrests by the police, the certainty of his being regarded as an "espidero" (which thenceforth he believed was the Spanish for a "spy")—which transformed the Consul and Yvonne into husband and wife, introduced the Frenchman down the road, Laruelle, as her lover, and made Hugh into the Consul's doppelganger half-brother.

This alcoholic fugue, lasting more than seven months, would have killed a weaker, and less determined, man. What enabled Lowry to pull through was that, at least in one part of his complex nature, he was engaged on the research without which *Under the Volcano* could not be experienced and then written. While he was drinking from the pisspot in the Oaxaca gaol to avoid the onset of the shakes, he was at the same time *working*. An indication of how he worked in the extreme throes of alcohol can be gathered from the scene in the restaurant at Tomalín where the Consul holds forth with enormous erudition about bhang, mescal and comparative religion. The passage ends:

> The Consul was talking furthermore of Jesus Christ, or rather of Yus Asaf who, according to the Kashmiri legend, *was* Christ—Christ, who had, after being taken down from the cross, wandered to Kashmir in search of the lost tribes of Israel, and died there, in Srinagar.—

But there was a slight mistake. The Consul was not talking. Apparently not. The Consul had not uttered a single word. It was all an illusion, a whirring cerebral chaos, out of which, at last, at long last, at this very instant, emerged, rounded and complete, order:

> "The act of a madman or a drunkard, old bean", he said, "or of a man labouring under violent excitement seems less free and more inevitable to the one who knows the mental condition of the man who performed the action, and more free and less inevitable to the one who does not know it."

The desertion of Jan and his refuge in mescal (or alternatively his escape from Jan to mescal) provided the central theme which was lacking in the first draft. *No se puede vivir sin amar*. One cannot live without love, but with alcohol one can die. There only needed to be added the Garden of Eden theme, *¿Le gusta, este jardín que es suyo? ¿Evita que sus hijos lo destruyan?* and the simple plan was laid for the elaborate edifice.

The story of the writing of *Under the Volcano* may be dealt with more briefly, since it emerges fully in the *Selected Letters*. In July, 1938, "the old man", alarmed at the reports of Lowry's plunge into the alcoholic Purgatory, instructed his agents that he was to be shipped to Hollywood. Jan "went promptly" to Santa Barbara on his arrival, leaving Malcolm "a sort of Lear of the Sierras, dying by the glass in the Brown Derby". He was rescued from there by Margerie Bonner, an ex-child-film star then ambitious to be a writer. It was Margerie who nursed him back to health and married him, when his divorce came through, while "the old man" tried to curb the thirst of his genius son by having his allowance administered by a Canadian Oxford Grouper. With diabolic cunning Lowry wrote Aiken a long letter suggesting means of getting "the old man" to entrust Aiken with the administering of the allowance, but luckily the proposals were frustrated.

Margerie's love, loyalty and respect enabled Malcolm Lowry to write and rewrite *Under the Volcano* to produce the version, finally accepted by Jonathan Cape and Reynal and Hitchcock on the same day in the spring of 1946, "so designed, counter-designed and interwelded that it could be read an indefinite number of times and still not have yielded all its meanings or its drama or its poetry". But in this noble task she could not have succeeded without the help of the British Treasury, an unusual patron of the Arts. Because of the Second World War, "the old man" was unable to send Malcolm his monthly remittance. Richer in literary material than ever in his life before or after, never had he been, or was to be, so broke. Squatting in a shack on the DoHarton foreshore in British Columbia he could not afford to drink, he could scarcely afford to eat; and so for five years he worked solidly, soberly, to produce a masterpiece as rich and humorous as *Ulysses* and far more poetic.

* * *

To introduce the new edition of *Under the Volcano*, Jonathan Cape commissioned the poet Stephen Spender. Unfortunately, he seems not to have been shown the magnificent 16,000-word exposition of his purpose written by Lowry to Jonathan Cape to defend it against cuts. In future editions it is to be hoped that this will become the standard preface. In the history of literary correspondence there has never been a letter so sustained, witty, self-critical and at the same time persuasively apologetic.

The main defect of *Under the Volcano*, from which the others spring, comes from something irremediable. It is that the author's equipment, such as it is, is subjective rather than objective, a better equipment, in short, for a certain kind of poet than a novelist. On the other hand I claim that just as a tailor will try to conceal the deformities of his client so I have tried, aware of this defect, to conceal in the *Volcano* as well as possible the deformities of my own mind, taking heart from the fact that since the conception of the whole thing was essentially poetical, perhaps these deformities don't matter so very much after all, even when they show! But poems often have to be read several times before their full meaning will reveal itself, explode in the mind, and it is precisely this poetical conception of the *whole* that I suggest has been, if understandably, missed.

This is well said. The transitions between the naturalistic and transcendental and back are only possible with such high frequency when transmitted through the consciousness of a character, each chapter being seen from the point of view of Laruelle, the French film director, Geoffrey Firmin, the English Consul, Yvonne, his wife, or Hugh, his left-wing journalist half-brother.

Lowry was on less solid ground when defending himself against weak character-drawing.

> The truth is that the character drawing is not only weak but virtually non-existent, save with certain minor characters, the four characters being intended, in one of the book's meanings, to be aspects of, *the same man*, or of *the human spirit*, and two of them, Hugh and the Consul, more obviously are. I suggest that here and there what may look like unsuccessful attempts at character drawing may only be the *concrete bases to the creature's* (sic) *lives* without which the book could not be read at all. (Our italics.)

Two different questions are begged in this passage. Geoffrey and Hugh are two aspects of Malcolm Lowry. If they had not started their literary life as father and prospective son-in-law they would probably have been more convincingly, identical twins. If it is the Consul's boyhood pecadilloes, golf and pub-crawls with the Tec sons are out of time, happening before ships is dim. Yvonne, ascending the Pleiades, the Consul, handling a infernal *barranca*, may be different aspects of the human spirit, be of the *same man*, unless the Co relation with his wife is consi In that case what is *her* relatio with Laruelle?

* * *

The flashbacks into the lives of this Protean foursome not in fact "concrete bases to which the book could not be re all". Without them, the book w have been easier to read aesthetically more satisfying. fragments of Lowry's own biography sprinkled be Laruelle and the two Firmins have been essential to him, be unimportant to the book; Yvonne is a composite of Gabrial, without whom he could have got into this creative mess. Margerie Bonner, without who could not have minted it, or nothing of the archetypal Jan, dream heroine of *Ultramarine*, more Lowry tries to authent Yvonne on a concrete base th convincing she becomes. correctly, the concrete bases creatures' lives are those wh which the book could not have written at all. But in spite of criticism, Lowry has been right to say

> The novel can be read simply as a which you can skip if you want t be read as a story you get more of if you don't skip. It can be rea as a kind of symphony, or in an way as a kind of opera—or even a opera. It is not music, a poem, a tragedy, a comedy, a farce, and forth. It is superficial, profound, e taining and boring, according to i It is a prophecy, a political treatise cryptogram, a preposterous mock, a writing on the wall. It can eas regarded as a sort of machine; I too, believe me, as I have found In case you think I mean it to be a thing but a novel I better say that all it is intended to be and, does say so myself, a deeply serious one

Because of the serious nature themes, many people, includ Stephen Spender, ignore the fact *Under the Volcano* is wildly co like *Don Quixote* or *Dead So* There is the scene for example which the Consul, high as it takes refuge from beggars plaguing him for *centavitos* by on the Ferris wheel. As he rea the top, everything falls from pockets, not just his small cha but also his wallet and personal papers. He returns earth, desperate that no thing has now been lost; to find that the beggar-boys collected it all and are waiting to it back. There are phrases "innocently as a man who has mitted a murder while dozed bridge" and sustained passage comic drunken agony, as when Consul having gone into his grown garden for a swig of is conscious of his American bour Mr. Quincey watering

> "Ah, good morning, Quincey. What's good about it? "the walnut grower asked suspiciously, tinuing his work of watering his beds, which were out of range of ceaselessly swinging hoses.

The Consul gestured towards briars, and perhaps unconsciously in the direction of the tequila bottle saw you from over there. . . . Just inspecting my jungle, don't know."

> "You are doing *what?*", Mr. Quincey glanced at him over the top of watering-can as if to say: I have all this going on; I know all about because I am God, and even what was much older than you are, is nevertheless up at this time and fresh it, if necessary, while you don't know if you're up or not yet, and if you have been out all night you certainly not fighting it, as I would just as I would be ready to fight thing or anybody else too for matter, at the drop of a hat.

> "And I'm afraid it really is a too", pursued the Consul, "to expect Rousseau to come riding out at any moment on a tiger."

> "What's that?" Mr. Quincey frowning in a manner that indicated meant: And God never drinks a breakfast either.

> "On a tiger", the Consul repeated

The other gazed at him a moment with the cold sardonic eye of the rial world. "I expect so", he said "Plenty tigers. Plenty elephants. Might I ask you if the next time inspect your jungle you'd pull sick on your side of the fence?"

When the final version of *the Volcano* was submitted tion was raised that it a repeat of *The Lost Weekend*, which had recently been a best seller. The themes of *Under the Volcano* were, of course, wider and richer; but even as a study of an alcoholic, it was far more acute, despite, or partly because of, the fact that Lowry made no attempt to analyse the etiology of the Consul's addiction.

> "All right, Geoffrey: (Yvonne said) suppose we forget it until you're feeling better: we can cope with it in a day or two, when you're sober."

> "But good lord!"

The consul sat perfectly still staring at the floor while the enormity of the insult passed into his soul. As if, as if, as if, he were not sober now! Yet there was some elusive subtlety in the impeachment that escaped him. For he was not sober. No, he was not, not at this very moment he wasn't! But what did that to do with a minute before, or half an hour ago? And what right had Yvonne to assume it, assume either that he was not sober now, or that, far worse, in a day or two he *would* be sober? And even if he were not sober now, by what fabulous stages, comparable indeed only to the paths and spheres of the Holy Cabbala itself, had he reached *this* stage again, touched briefly once before this morning, this stage at which alone he could, as she put it, "cope", this precarious precious stage, so arduous to maintain, of being drunk in which alone he was sober? What right had she, when he had sat suffering the tortures of the damned and the madhouse on her behalf for fully twenty-five minutes on end without having a decent drink, even to hint that he was anything but, to her eyes, sober? Ah, a woman could not know the perils, the complications, yes, the *importance* of a drunkard's life!

Even before *Under the Volcano* was accepted in 1946, sufficient money had trickled through from "the old man" to enable the Lowrys to go to Mexico, so that Malcolm could show Margerie what it was all about. She saw with a comic vengeance. A twenty-one page deposition to a Los Angeles attorney describes in torturous detail how Lowry's refusal to pay a fifty-peso fine (or bribe) on March 10, 1946, led to their deportation eight weeks later, having paid 1,000 pesos to meet a forfeited bond, failed to bribe anyone, lost time and money in constant attendance on officials, been imprisoned and only just not shot for trying to escape. No symphony, but a horse opera, this deposition is an extraordinary testament to Lowry's innocence. An admirer of B. Traven's magnificently perceptive novels about Mexico, and himself a sojourner for more than a year and a half in the country, he could not cope with a simple police situation.

Or didn't he want to? Did he fancy that he and Margerie, as mutually devoted "espideros", could journey together "under Under the Volcano", as he called it, and find the secret which had always eluded him at the bottom of a glass of mescal, the paradise which was round the next corner?

* * *

More than two-thirds of *The Selected Letters* are, unfortunately, devoted to the ten years between the publication of *Under the Volcano* and his untimely death in 1957, for the general reader the least interesting years of his life. The success of *Under the Volcano* made possible the resumption of travel. In the winter of 1946-47 there was a trip to Haiti and in November, 1947, the Lowrys sailed for France by freighter from Vancouver for a European trip which lasted more than a year, before Malcolm Lowry returned to Dollarton and sobriety.

The days of extreme poverty were over. Remittances in advance of royalties were forthcoming until in the nick of time the settlement of his parents' estates brought him a comfortable income. During this time, he worked distractedly on a number of different projects, revising *Ultramarine*, rewriting *Lunar Caustic*, writing a film script of Fitzgerald's *Tender Is the Night* (considered by Isherwood to be "a masterpiece", but not yet filmed) and the pieces published posthumously in *Hear Us O Lord from Heaven thy Dwelling Place*. Nothing was completely finished, because short stories would blow up into monstrous novels and then collapse. "Always at my back I hear", he apologised, "Time's winged chariot changing gear."

His health cracked and so did his wife's. Even their accidents were double. When Malcolm tripped in a child's snare and broke his leg, Margerie, rushing for an ambulance, was set on by a wild beast, "half-dog, half-wolf", and joined him in hospital. In a Vancouver hotel, trying to rescue a pigeon trapped in a chimney, Lowry "severed a bloody artery. Worse to follow: Margerie, on going to the rescue, got trapped in the elevator".

In 1954, Dollarton having become impossible, the Lowrys went to Sicily, where they were served in a house "by a male Neanderthal orangutang in a flapping overcoat with a forehead like the infant Mozart and a female gorilla with a heart of gold and a mind that thinks of nothing else, unless it is food, most of which is inedible". From there, via London and the Brook General Hospital, Shooters Hill Road, Woolwich, Lowry went to Ripe, near Lewes, where he died by misadventure in June, 1957, through taking twenty tablets of sodium amytal. One remembers his undergraduate letter to Aiken "wanting to kill Liverpool and myself".

Lowry's later letters, especially when written roaring-funny-drunk, would be superb if one did not remember the magnificence of *Under the Volcano* and the failure of the trilogy as a whole. The Paradisal fragment "The Path to the Spring" was an earnest of happiness, not its achievement. His lifework was the threnody, his fiesta the Day of the Dead. Lowry was much in love with death and saw the skull beneath the skin. By dying in the persons of the Consul and Yvonne, he could rise again like the phoenix. But his inspiration was not happiness, but hardship. He, like the Consul, imagined that Adam's punishment was not banishment from the Garden but "his having to *go on living there*, alone, of course, suffering, unseen, cut off from God".

SOME LIKE IT HOT

ARTHUR M. SCHLESINGER, JR.: *The Bitter Heritage.* Vietnam and American Democracy, 1941-1966. 127pp. André Deutsch. 15s.

In his recent state of the Union message President Johnson turned, as Americans so often do, to Lincoln for counsel. Quoting the greatest of Presidents, his current successor asks "where we are and whither we are tending". So does Professor Schlesinger, but his account of where the American people is and whither it is tending will not give much comfort to President Johnson. *The Bitter Heritage* is an angry and highly intelligent appeal for a national stocktaking. It is not marked as much by *saeva indignatio* at the horrors of war in Vietnam (although Professor Schlesinger notes, bitterly, the cost to the unfortunate Vietnamese being simultaneously protected and liberated). He is no more a blind admirer of the methods of Ho Chi Minh than of Lyndon B. Johnson. But Lyndon B. Johnson is chief of the American state. Where is he steering the ship?

It should be said that this tract is not uncompromisingly directed against President Johnson. If there is any villain, it is John Foster Dulles, who got the Americans in as the French got out. But no villain need be when illusions spin the plot. What are the illusions? First of all, the illusion (or fiction) that the United States was bound by the SEATO treaty to defend "South Vietnam". Now that the United States is in, she cannot simply get out and leave her partisans to the not tender mercies of Ho Chi Minh. But need the United States have got in from the first? Here Professor Schlesinger stresses the significance of the belief that the communist world was monolithic; that it was all run from Moscow; that it was inevitably aggressive in a military sense. The most remarkable expression of this naive belief, quoted here, was made by Assistant-Secretary Dean Rusk in 1951 when "Red" China was treated as Russia's Manchukuo. Even in this era of polycentrism, the Secretary of State has "wrought upon the plan that pleased his boyish thought". It is only one of the signs that Professor Schlesinger has not abandoned the poor opinion of Secretary Rusk he expressed in *A Thousand Days* and told us was the final judgment of President Kennedy.

The next illusion is that of military victory in the old-fashioned sense, the faith recently expressed by Cardinal Spellman in his Christmas Day message to the troops. Professor Schlesinger has no difficulty compiling a *florilegium* of folly, of which the choicest blooms are provided by General Harkins and Ambassador Boulting, but even men of such great abilities as General Maxwell Taylor and Secretary MacNamara have imitated the verbal follies and almost the words of their French predecessors. President Johnson with his apparent belief that there is a South Vietnamese "people" is, perhaps, victim of his informants. Professor Schlesinger asserts, and has no difficulty in proving, that the Pentagon and the State Department have been either highly uncandid or exceedingly badly informed compared with the press whose candour was, and is, resented by the "brass". There are fewer optimistic prophecies today and the American public is committed by the most unpopular war in its history, more unpopular than "Mr. Madison's war", more unpopular even than the Korean war. So the demand for escalation grows; so President Johnson follows the tough counsels given in 1964 by Senator Goldwater. There is now an internal as well as an external danger. The "hawks" are more and more indifferent to "the opinion of mankind" than Mr. Jefferson would have approved of. Dissent, if not yet penalized as it was in the McCarthy era, is now frowned on, even from the White House. A new era of conformity, of crusading against "the Commies" may be on the way. Professor Schlesinger not only hopes not but also thinks not. Academe is more powerful, more respected, more representative. (Perhaps California will prove the testing ground.)

But Professor Schlesinger wants the Americans to "recover their cool", to realize that the problem is political, not military. The United States cannot suffer a Dien Bien Phu but there can be no victory by the unconditional surrender of the foe, who is not China, not mainly North Vietnam, but the dissenting and sceptical peasants of South Vietnam. They must have a government they can believe in before they can imagine they have a country they should fight for. And that country must include those militants whom the Americans call the Vietcong. A generous victory is not what is wanted or attainable; there can be no Appomattox. It is a hard counsel for Americans to accept. 'Tis true there's better booze than brine But he that drowns must drink it. The Americans are not drowning, but they will have to swallow a lot.

NEXT TO KASHMIR

BALRAJ PURI: *Jammu—A Clue to Kashmir Tangle.* 107pp. Published by the Author, New Delhi. 12s.

While the world hears a great deal about Kashmir, it hears little about the sister state of Jammu—which, in the days of the Maharajas, was always considered the senior partner.

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WHISTLER BY MOONLIGHT

DENYS SUTTON: *James McNeill Whistler.* 197pp. 129 plates. Phaidon Press. £3 10s.

Some three or four years ago Mr. Sutton wrote a book about Whistler called *Nocturne*. In the last paragraph, perhaps in justification of the title, there is a passage about "the moment when light dissolves and takes wing, when the *heure bleue* intervenes, this beautiful and terrible moment" which Whistler had made all his own. This time, with a more inclusive title, the whole of Whistler's art is subjected to similar, if somewhat vaguer, treatment. There was, Mr. Sutton concludes,

> ... a magic that resulted from the artist's immediacy of response and from his grasp of the particularity of each single experience. This magic emerged simply because the notation of the definite in the obvious sense was discarded and the inner essence of art and life (as it appeared to him) was allowed to float very subtly and fragrantly to the top.

This kind of luxuriant peroration is in the normal way quite harmless. But with Mr. Sutton it is the symptom of a basic fault. Like an incessant talker he gets carried away with his own words. Explanations and interpretations are made to fit the effect created by the describing of them: if *Nocturne* seems to make a good title for a book on Whistler, then his whole art—not just the moonlight pictures of the 1870s—must be related to "the poetry of nightfall"; and, if Mr. Sutton likes to write about an inner essence floating fragrantly to the top, then the phrase, without too much regard to what it might mean, is put to reverberating use.

Much early writing on Whistler—the Pennells' monumental *Life*, for example—treats him as an isolated phenomenon little related to the great art movements of his time. Mr. Sutton goes too far the other way. References to such names as Théophile Gautier, Baudelaire, Mallarmé, Robert de Montesquiou, Proust, Debussy, Henri de Régnier (to name only French contemporaries) are so abundant in the comparatively short introduction that the reader is left culturally breathless. Mr. Sutton is very conscious of his own erudition and is constantly ready to draw attention to it, sometimes a little naively. Whistler, we are told, is one of Philip Rahv's palefaces: he aims at being a *homo universalis* (a paleface *homo universalis* ?); Boston Brahmins are interested in Buddhism and search for Nirvana; Commander (wasn't he a Commodore ?) Perry opens up Japan. Such display overburdens what is basically a simple and modest text.

There is much in this new book that shows Mr. Sutton as an energetic and capable popularizer, looking for and assessing the original work of others and presenting it freshly and tidily. Even when all objections are taken into account, he and his publishers have produced what for a long time is likely to remain the readiest and most useful Whistler primer. The plates are reasonably representative of the whole range of Whistler's work in painting, etching, lithography, pastel and watercolour; the notes on them (several of which, as is more or less acknowledged, are tailored out of borrowed material) are factually reliable; the introductory essay, for all the irritations of its manner, puts the right emphasis in the right places; and a useful appendix provides the full text of the "Ten o'clock" lecture and selections from Whistler's other theoretical writings on art.

But, if this book is likely to go into everyday use, a number of reservations must be recorded. Although in his choice of illustrations Mr. Sutton omits nothing of major importance, there are aspects of Whistler's art that could have been better demonstrated. There could, for example, have been more about his prophetic role as a designer: in the Peacock Room, and the drawings for it, where he anticipates the Art Nouveau; and in his furniture designs for Aubrey House and his own White House where there is something of almost Bauhaus economy. Greater attention might also have been paid to the little shop-front paintings of the 1880s and 1890s with their insistent emphasis on abstract pattern. These express, in simplified form, an element that is constant in Whistler's art from "At the Piano", 1859, onwards. They clearly influenced Sickert and, so it would seem, Bonnard and Vuillard. Mr. Sutton, who does not always shrink from speculation, might also have thought of twentieth-century parallels. In neither "Chelsea Shops" nor the unfinished "Greengrocer's Shop", the two examples he chose to illustrate, is this geometricality fully exploited; and the text has little to say about them or the place they, and other pictures like them, occupy in the context of Whistler's achievement.

The plates are reasonably large and, on the whole, of adequate quality: the black-and-white ones excellent; those in colour (apart from the "Nocturnes" which tend to become "Crepuscules") better than average. The notes on them, in contrast with the introduction, are straightforward and informative and, apart from one or two minor slips ("L'Andalouse" is the subtitle of a portrait of Mrs. Whibley in Washington, not Glasgow University), quite accurate. But perhaps the most refreshing experience afforded by the book will be the encouragement to read (or reread) Whistler's brilliantly expressed artistic credo, the "Ten o'clock". Here noble phrases—"the tall chimneys become campanili", "broidered, with the birds, upon the fan of Hokusai"—never seem pretentious. If there is to be fine writing about Whistler, these are still the best verbal complements to his art.

LINE-OUT

RAYMOND COGNIAT: *XXth Century Drawings and Watercolours.* 224pp. Milan: Ufficl. London: Clematis Press. £5 5s.

This is a lavishly illustrated expensive volume in which too little respect has been paid to standards of artistic excellence or intelligent awareness. The text is fluttering and uncritical; the choice of plates unselective. Everyone is included more place being accorded to those whose art is bad or indifferent than to those whose graphic art is at least good. Far too many artists have been included whose names are unfamiliar or half-forgotten and indeed do not deserve to be remembered. Not one great drawing by Matisse, Braque, Picasso, Léger or Gris is reproduced. The following artists, whose graphic work is important, are not represented at all: Beckmann, Pignon, Schiele, Dufy, Dali, de Staël and Grosz. Too much place has been found for Marini, Manzù, Buffet, Gimond, Carl Buchheim, Saggy Mounlla, André Planson and Launois.

Among mysterious statements M. Cogniat's text are his dismissal of Juan Gris, one of the great draughtsmen among the Cubists, as a man "who shows a taste for his work even in his oils" and his typical reference to "the violent reaction against academic conventions which began around 1910".

Even though the translation by Miss Anne Ross is not very good, it is difficult to attribute such aberrations entirely to her, though she must have a greater responsibility for the impenetrable nonsense of the following:

> [Toulouse-Lautrec] did not stand up to it but with immense power and personal force joined the Nabis (though in a different style) in a movement far enough grounded for subsequent artists to go beyond mere imitation.

The quality of the plates in the volume is distinctly good, even in colour, which in the context is bitingly ironical. But why are the dates or measurements given for so many of the drawings reproduced, and why are so many owners' names misspelt?

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COMICO-MACABRE

Rowlandson's Drawings for The English Dance of Death. With an introduction and notes by Robert R. Wark. 178pp. Including 100 plates. San Marino, California: The Huntington Library. $8.50.

Mr. Wark and the Huntington Library again place admirers and students of Rowlandson in their debt with this account of his last major work. It is planned on similar lines to the album published by the Huntington Library in 1963 on Rowlandson's early drawings for a "Tour in a Post Chaise", with which an instructive contrast of aim and style is made. The "Dance of Death" was a theme which offered an unusual challenge to his imaginative powers. It might have been thought uncongenial to so light-hearted an observer of contemporary life; but it was a commission from the publisher, Rudolph Ackermann, who no doubt proposed it for reasons that Mr. Wark indicates.

Holbein's classic version in Lützelburger's wood-cut rendering had a continued popularity. The Romantic love of the macabre was a fresh stimulus at the beginning of the nineteenth century. The success of the Dr. Syntax tours invited a further collaboration between Rowlandson and the provider of text, William Combe. The astonishing invention which the artist brought to the task can be better appreciated in the drawings than in the etched, aquatinted and hand-coloured plates of the published work of 1814-16. Some 180 drawings preparatory or alternative to the published compositions are known to exist, about half of them in the Huntington Library, the majority of the others in American collections. The selection now reproduced for the first time shows a resource of line and a fertility in the variations on the theme that bring to mind Picasso's series of artist and model.

Rowlandson was evidently not the man to enter into the sombre spirit of the Teutonic *Totentanz* or to make the profound and bitter comment of a Goya. He cheerfully and characteristically discarded the old moral pattern with its repeated reminder of Death as the leveller, bringing every type of person and class of society to the same end. He substitutes a series of unconnected episodes in which familiar comic types and situations appear. Yet there is a consistency in the gruesome zest with which his intensely active skeleton figure participates in the happenings depicted.

"Dance" was always a figure of speech, with a latitude of meaning anciently to be found in Horace's "Pallida Mors aequo pulsat pede . . .". For Rowlandson the "dance" was the performance of a sinister fellow actor on the social stage: extending bony fingers to clutch the winner's guineas on the gaming table, pressing handkerchief to eye-sockets in hypocritical concern at a suicide, pounding potions in the quack doctor's mortar, mimicking a beau paying his respects, a waiter bearing a dish to the banquet table.

Why he should have made several repetitions of the same subject as well as supplying alternative ideas is a problem discussed at some length. The answer seems to be that the first drawings were transferred to a smaller scale for convenience of reproduction: also that there were second thoughts about relative emphases of line. Mr. Wark contrasts the spontaneous technique of the early "Tour" with these elaborate processes. His careful analysis is informative on the intricacy of Rowlandson's mature studio practice.

FROM THE HYDRAULOS TO THE BAGPIPE

ANTHONY BAINES: *European and American Musical Instruments.* 174pp. Batsford. £7 7s.

SIBYL MARCUSE: *Musical Instruments: A Comprehensive Dictionary.* 608pp. Country Life; George Newnes. £2 10s.

Interest in musical instruments appears from the number of books published on the subject to have greatly increased in the past half-century. For many years Canon Francis Galpin's book (1910), limited though it was to English instruments, was the only one commonly to be found in a musician's library—it has recently been republished. After the last war, however, books and periodicals with varying amounts of pictorial illustration came from Gelringer, Donnington, the Dolmetsches and the Galpin Society, founded in memory of Francis Galpin. The most recent acquisition on the subject was *European Musical Instruments*, by Frank Harrison and Joan Rimmer. This book arranged its comment on the pictures as an historical narrative.

Neither of the two new books does this, both are in essence works of reference. Mr. Baines, who has been prominent in the work of the Galpin Society, adds "American" to his title simply to distinguish it from Harrison and Rimmer, and he amplifies the statement of his range in the phrase "instruments of Western Society from the Renaissance onwards". But his method is typological rather than historical, and his primary concern is to provide a reliable guide to curators of museums who find instruments of music among their fossils and stuffed birds. This he has done with an abundance of information about the evolution of the instrument, the names of its makers, its dates and such useful instructions as specimen windings for stringed instruments. He has not thought it necessary to deal with keyboard instruments. Eight hundred and twenty-four illustrations occupy the centre of the book, which is organized with exemplary clarity.

There are some pictorial plates in Miss Marcuse's *Dictionary* but they are mere adjuncts to her main purpose, which is that of a dictionary, in alphabetical, not typological, order. The whole world is her parish and strangely spelt, unheard-of words outnumber anything dreamed of by Galpin or Baines. Miss Marcuse, who was Curator of the Yale University Collection, looks back to Curt Sachs as her predecessor, and her guiding science has been ethnomusicology. Most of the entries are short definitions, but in suitable cases articles dealing with technical, historical and structural features are provided. Thus the hydraulos of antiquity and the modern bagpipe occupy three columns each, and the piano as many as eight. A valuable feature is the list of synonyms for the same type of instrument in different civiliza-

Fiction

JULES ETCETERA

MILENA MILANI: *A Girl Called Jules.* Translated by Graham Snell. 256pp. Hutchinson. 30s.

Outsiders, who tend to go to extremes, have a double, contradictory image of the Italian woman: on the one hand she is the fanatically chaste ideal of the South, in particular of Sicily (where, in these last few days, we have read of a girl totally ostracized for refusing to marry the man who raped her, and thus save her "honour"), pious, plump, submissive, and knowing her place all too well in a man's world; on the other the freethinking, free-living heroine of the Antonioni film, the Dacia Maraini novel, sexually emancipated, irresistibly desirable, long-legged, non-Latin-looking, glum.

Milena Milani's heroine falls so neatly into the latter category that one starts on *A Girl Called Jules* with a pinch of prejudice. This story of several years in a girl's life, from thirteen onwards, is a catalogue of sexual encounters, with almost nothing else to the action. Even the circumstances are typical of the sort of (fictional) girl Jules is: rich, restless widowed mother, the freedom allowed by adult indifference, resorts, winter sports, bourgeois notions while slumming with the maid's boy friend. One seems to have been there rather often.

In spite of all this it is a remarkable book (excellently translated into forceful, colloquial English), which shows yet again that in any art form it is treatment, not subject, that counts. In any case it is the study not so much of a promiscuous girl as of the soul of a girl who happens to be promiscuous and a number of other things besides, though dominated, at almost every turn, by physical impulses. Jules is the rare first-person character whom we come to know intimately yet who has no classifiable "character", no list of qualities we can depend on, no predictable way of behaving. Self-conscious, suffering, tender, sensual, desperate, outrageous—she is all these at once, and credibly so. Without a background (her father was Fiat-lish, but the times are fascist, so the English are unmentionable; her grandparents and cousins are inaccessible; Bedford, where they live, is a dream of solidity and security), and without strong support from her mother, she drifts into her first sexual experience, with a lesbian housekeeper, out of loneliness: the rest follows, and the inadequacy of those around her—mother and priest in particular—is not criticized, but merely implied. Its suggestiveness and at moments its piercing intuition set this serious, easily misunderstood book a very long way from the merely sensational novels it might so easily be compared with.

OTHER NEW NOVELS

EDWARD CADDICK: *Hannah and the Peacocks.* 255pp. Secker and Warburg. 30s.

Hannah and the Peacocks is not only more mature than *Paddy on Sundays*, Mr. Caddick's first novel, but also more readable: creative talent has outstripped autobiographical inspiration, humour has been sacrificed to humanism and the characters are considered in depth. Paddy owed something to Jim Dixon, but Hannah may well provide a pattern for future proletarian heroines.

Hannah Stevens is the daughter of two Midland schoolteachers who are so devoted to their pupils that they neglect their own child. The author does not satirize school teachers but the inadequacies of a system which subjects them to such strains. Hannah grows up to be a children's supply nurse: she is treated as a servant, but lives on £10 a week in a Camden Hill garret in order to enjoy a precarious independence. When the story begins she is virtually engaged to Godfrey Boyce, a classy solicitor, whose manically possessive mother has become an alcoholic. The mother's sodden self-pity and spite are movingly portrayed. Hannah is no match for her and takes refuge in the sex and sympathy offered by the landlord's bi-sexual lover—only to find emotional history repeating itself.

Godfrey seeks consolation in the homosexual stews of Tangier, where Hannah is staying with her employers. The entire cast is transferred from London to Tangier by a series of coincidences that would outrage even Dickens fans; but, like Oliver, Mr. Caddick's readers will surely ask for more.

TIM JEAL: *For Love or Money.* 188pp. Macmillan. 21s.

A tragi-comedy, put together with more adroitness than is usual in a first novel from someone not much more than twenty-one, *For Love or Money* centres on feckless, middle-aged George. This unengaging person—more unengaging than Mr. Jeal intends—enjoys being kept by his wealthy mistress, Ruth. He has no status, no prestige which can earn him the respect of her two sons, Steven the elder, who hates George as the consumer of wealth which ought to come to him, and David, in his teens, who may or may not be George's son.

George, tiring of unalleviated idleness in Ruth's Cornish country home, wangles a London *pied-à-terre* out of her in which to entertain, of monthly intervals, the mercenary Sally. The discovery by the two sons of George's answer to the problem of *tedium vitae*, and their sharply differing reactions to this discovery, form the central issue of an observant novel. Mr. Jeal's sense of character, faltering but admirably sure when the two sons are under the microscope, is throughout alert enough to keep the novel afloat.

RALPH LEVENE: *The Camel's Back.* 190pp. Secker and Warburg. 25s.

Ungainly, almost flaunting its spelling-mistakes and its funny French ("Deus cafés au laits" says some-body). *The Camel's Back* is a crude fable-fantasy on the popular theme of the individual's solitariness in the populous modern world. Mr. Adrian, after living for eleven years in his single room and never once leaving it, finds the strength to put out his little snail's horns again in order to probe around for human contacts. He finds some grotesques who come to share his room and who between them demonstrate that togetherness can give rise to anguish just as acute as that generated by voluntary solitary confinement. Gradually all but one of these—an amateur poet who has died from too much whisky—flit away again. To Adrian's alarm and the reader's relief the demolition men, with crowbar and pick, take possession of the premises.

Mr. Levene seems to be aiming at a sort of naive primitivism *à la* Douanier Rousseau, but what he achieves is a sad jumble. Here and there there are touches of vivacity, but no sharpness of outline.

ALBERT MALTZ: *A Tale of January.* 158pp. Calder and Boyars. 25s.

Concentration camps are a difficult background for the creative writer: reality tends to outstrip the imagination. Mr. Maltz has made a brave if oblique approach in his latest novel which deals with four men and two women who escape from an Auschwitz working party. It is January, 1945, and they are encouraged by the growing rumble which signals the approach of the Red Army across the Polish plain. The narration is from the point of view of the two women, one French, the other Dutch, whom the Nazis have widowed. The style is touchingly simple. "At five in the morning on Claire's twenty-sixth birthday she was embraced by her friend Lini, who gave her a hard-bought gift: two sweet biscuits and a pair of shoes. Claire, knowing their price, wept."

At times, though, Mr. Maltz falls into the Hemingway trick of making his characters talk as if in faulty translation, and it is hard to believe that such a random group would be so intellectual as this one is. Nevertheless, their hopes and fears of rehabilitation come across convincingly and his background details are painfully vivid.

CYNTHIA OZICK: *Trust.* 568pp. MacGibbon and Kee. £2 10s.

What do you do when the long first sentence (seventy-eight words) of a long American first novel (568 pages) includes the simile "the sun hung like an animal's tongue from a sickened blue maw"? If you read on, you will not be altogether misguided but you will have been warned.

To put it simply, which is something this novel can never do, *Trust* is the story of a girl's search for identity, real and metaphorical. She is a girl of intellect and wit, even if she has no breasts, as her mother, Allegra, is ever at pains to point out. She can therefore on occasion make herself a narrator worth listening to, especially when she evokes memories of her childhood and the maddening semi-understanding she had as a plain, precocious and unwanted little girl.

The unfolding of the history of Allegra and hence her daughter is tortuous, via letters, guesses and allusions, but the main trouble with the book is Allegra herself. With her fumings, fancies, utter selfishness and all-engulfing verbiage she is as incredible as she is insufferable.

ANTHONY STOREY: *Jesus Iscariot.* 204pp. Calder and Boyars. 30s.

Fortunately the literal implications of Anthony Storey's title are not worked out in the narrative. Less fortunately, the title's clumsy self-consciousness is a feature of Mr. Storey's fable of the existential agonies of a North Country meritocrat.

In terms of genre, *Jesus Iscariot* is a regional novel, exploiting the masculine vigour of the Northern working-classes. It turns on the rivalry between two brothers. Alistair Shuttleworth (i.e. Judas Iscariot) is rejected by his parents as a child and disowned as an adult. Nevertheless he makes his way up the scholarship ladder to a post in the English department of his local university (Leeds). His brother lives off him as a would-be novelist both financially and emotionally, while Alistair attempts to gain his love and that of his mother. Cain and Abel in a frowzy flat. Alistair's confusion is such as to suggest that he is seriously unbalanced—a possibility deliberately suppressed by the novelist so that *Jesus Iscariot* can reach after the higher drama of Dostoevskian self-abasement. Alistair is the accuser of his parents, his brother, his mistress's parents, the Church (he has a violent argument in the Cathedral in mid-sermon), and of society (a long explanation of himself in court). In this upper atmosphere the novel simply fails to sustain itself.

CRIMINUSCULE

WILLIAM MCGIVERN: *The Caper of the Golden Bulls.* 192pp. Collins. 16s.

A charmingly ingenious story about a retired thief in Spain who is driven by loyalties to undertake a monstrous coup, which is bedevilled by an infinitude of complications from other oddities with counterplots of their own: lighthearted yet sufficiently involved to generate enjoyable suspense.

JOYCE PORTER: *Dover and the Unkindest Cut of All.* 189pp. Cape. 18s.

Miss Porter is developing a nice sense of farce. In her revolting Chief-Inspector Dover's latest case, which turns up in the nastiest seaside town in England, grim little jokes pop up with engaging repellency, not the least amusing being Miss Doughty the Shakespearian actor [sic], and the really very sick ending which ties prettily in with the title.

FRANCES STELLUY: *Faceless Enemy.* 192pp. Cassell. 21s.

A cunningly intricate Canadian story in which a newly married young professor either murdered or was brilliantly framed for murder.

Michael Joseph

NEW BOOKS FOR FEBRUARY

General

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FATHER OF ISRAEL

MICHEL BAR-ZOHAR: *Ben Gourion: Le Prophète Armé.* 412pp. Paris: Fayard. 23fr.

The saga of David Ben Gurion, the father-figure and first Prime Minister of Israel, grows and grows. In recent years half-a-dozen biographies have appeared, and countless articles in many languages. He himself pours out books and articles about his life which are colourful and dramatic. This book is the nearest to an authoritative biography. The author has lived with his hero in his kibbutz for eighteen months, has interviewed him for many hours, has accompanied him on all his visits, has had the full use of his diaries and correspondence—and worships him. Still in his twenties, he has published two sensational books dealing with the Suez affair and the German scientists in Egypt. He has a gift of picturesque writing, and a gift of pursuing experiences and winning confidence.

His theme is that Ben Gurion, and Ben Gurion alone, is the creator of the State of Israel, and that by force of will he has accomplished, perhaps unconsciously, the finest adventure of all time. He traces Ben Gurion's progress to the "summits of history", from his arrival in Palestine sixty years ago from Russia, as an agricultural labourer, to his triumphant establishment of the State of Israel. Despite his hero-worship, he does not conceal some weaknesses of his hero. In the chapter entitled "Who are you, Ben Gurion?" which is, in the current term, a profile, he remarks that Ben Gurion does not persecute his opponents. But in the main narrative, when he gives the account of Ben Gurion's conflicts with Dr. Weizmann or Moshe Sharett, his Foreign Minister, and more recently with Lavon, his successor as Minister of Defence, his ruthlessness is apparent. It is symptomatic that, in the dramatic account of the decisive day, May 14, 1948, when Ben Gurion proclaimed at Tel Aviv the Independent State of Israel, the biographer makes an almost contemptuous reference to Weizmann, who sent a letter to President Truman in Washington, asking for immediate recognition of the state when it was not yet proclaimed. The fact is that Weizmann's letter and his commanding influence on the American President brought that immediate recognition which was of vital importance to Israel. Again, in that same chapter, he states that it is an illusion that Ben Gurion was a dictator. He always submitted to the decisions of the majority, and was an example of what happens to democracy in the hands of a man of strong personality. Yet his chapters show time and time again that Ben Gurion rejected violently the decisions of the majority of his generals, his Cabinets and his party. He relied constantly on the power of the ultimatum. The comparison of Ben Gurion with Winston Churchill is a common cliché, but one Churchillian quality is missing: magnanimity. His belief in his infallibility and his vindictiveness towards opponents are intensified with age.

Mr. Bar-Zohar for the most part has mastered the tangled facts; and in an appendix gives a thorough account of the papers and books which he has consulted. Yet, occasionally, he has misrepresented incidents, possibly because he has adopted his hero's version of controversial events. It is a curious misjudgment that Weizmann lacked a sense of reality, and behaved like an English lord.

The book has, naturally, a strong pro-French slant. France is the dependable ally and de Gaulle is the great statesman. The author is able to give the background of Ben Gurion's fiercest quarrels, and makes use of secret documents, so that we have a detailed, if one-sided, view of the wretched Lavon affair, "the top-secret security incident", as it was officially called. We have also an account of the tortuous English and French negotiations which preceded the Suez affair, and of the internal crisis in the summer of 1948, during the struggle with the Arab States, when Ben Gurion called on the Israel Forces, Haganah, to fire on the ship Altalena loaded with arms and munitions for the dissident Jewish bands.

The author has a habit, at the end of a chapter, of reflecting, like the chorus in a Greek tragedy, on a coming triumph or doom. And he acknowledges grave errors of his hero, amounting to political suicide in the latter years. It is a merit that he does not gloss over the brutal acts of Jewish terrorists, such as the massacre, in April, 1948, of Arab villagers, men, women and children.

The reader must accept the biography as one-sided; but with that reservation, he will find it exciting and illuminating. Mr. Bar-Zohar also has a talent for the telling phrase. The title of the book is one example. Another is that Ben Gurion is "the Prophet with the foot-ruler", which marks the combination of Messianic fervour with calculating shrewdness.

LAW-MAKER

C. NORTHCOTE PARKINSON: *A Law Unto Themselves.* 180pp. John Murray. 30s.

The author's twelve-word Law: "Work expands so as to fill the time available for its completion", may have as long a currency as Gresham's about bad money driving out good, and for much the same depressing reason. We know all too well how true it is, and the facts on which it is based, evident on every hand in most democracies, produce a particular undercurrent in this partly autobiographical work, showing how an idea may persist and grow. In another context, that of painting, Professor Parkinson remarks: "It may seem strange that an art should mature when not practised, but it certainly does." The law matured slowly, bursting upon the world at exactly the right time, or so it seemed.

This narrative, for such it is, despite the looseness of some of its texture, sets off in fine style and with promising pace. It ends rather breathlessly. The method itself is fresh enough to attract, and has much to commend it. Round a number of personalities which includes his father, Marylin Wailes, Edward Welbourne, once Master of Emmanuel, Sir Geoffrey Callender, Eric Gill, Sir Arthur Bryant, Field Marshal Templer and others of more private influence, Professor Parkinson has hung a thread of his own aspirations, attainments and reactions. His scene ranges from York to Liverpool, from Malaya to Syria, the story coming to an end in the Channel Islands, with sketches of the Dame of Sark and the late T. H. White. The author has a better eye for character than for the shape of his book as a whole, and although he is never dull, he sometimes gives the impression that if he had dwelt le and more coolly on the peopl subjects which interest him most would have satisfied himself m fully; certainly readers would benefited.

Returning to the Law, w enunciation and exposition bro him fame and money, Professor kinson seems to have found i impetus many years ago in talk G. K. Chesterton, whom he admir and with reason. Later, under bourne at Cambridge, he rou "The chief fact about modern So is that they have more and m people on their pay roll". Later a brilliant passage is quoted f Evan John on the startling mushro growth of a military establish originally consisting of one subal and a batman-clerk-driver. Fin in the chapter on Field Mars Templer, the whole genesis of t notion is given, "and", says author, "there was nothing to pre me revealing it to the world in 19

Like others of his vintage, b before 1914, Professor Parkinson melancholy about most aspects the time in which he now lives. "I we do", he writes, "is governed three factors: bad work, mainly lack of money and lack of time. This is far too sweeping, as in b dark moments the author wo probably agree. Of his own bri infers that the present is full of po bilities, and the past, on his ow bright showing, has been full stimulating friendships. To an e perfect world, surely that is much

TEILHARD IN PICTURES

TEILHARD DE CHARDIN: *Album.* Designed and edited by Jeanne Mort and M.-L. Aboux. 223pp. Collins. £3 3s.

The *Album* is in the main a picture-book about the life and work of Teilhard de Chardin. The passages of letterpress have been carefully selected by the editors from his published books and letters, supplemented in some cases by papers preserved at the Fondation Teilhard de Chardin. It would be churlish not to recognize the skill that has been shown in choosing brief passages that illuminate particular moments of Teilhard's life or facets of his thought, while keeping a balance as a whole. They would, in themselves, constitute an excellent brief biography of the Jesuit palaeontologist-theologian, but they are supplementary to the photographs.

The Teilhards had a strong family sense, and Pierre was one of eleven children, so that early records abound. From the eager face of the three-year-old boy at Sarcenat to the much-lined visage and piercing eyes of the man of seventy-three just before his death in New York, the portraits of Teilhard fascinate. To breathe the sincerity of purpose. From Jersey, Cairo, the scenes of his tra ing as a Jesuit, are all brought to l A stay in Sussex primarily for the logical studies but also for the st of fossil plants led to the perpe tion of his name in a genus and species. It was in a Sussex wood, he later acknowledged, that he began to appreciate the oneness of the u verse. The First World War broke violently into his orderly life, a from this point onwards the s famous books began to appear typescript. Expeditions to Chi India, Java and Africa ga ample scope for illustration. the end, along with fam views of New York, a page of h much scored first draft of *Le Cha tique* reveals him as mentally act to his death, as he had hoped, Easter Day, 1955. A moving story made all the more moving by wa it thus in pictorial form.

SON OF INDIA

LORD BUTLER: *Jawaharlal Nehru: A Cambridge University Press.* 28pp. 5s.

The Struggle for Independence.

It was wholly appropriate that the first Memorial Lecture arranged under the Trust set up to do honour to the memory of Jawaharlal Nehru should have been delivered, at the invitation of the President of India, by Lord Butler, now Master of Nehru's old college. No better choice could have been made, first because of Lord Butler's close association with Indian affairs during some of the most formative periods of Nehru's career, and second because of the long friendship which existed between Lord Butler's uncle, the late Sir Harcourt Butler, and Jawaharlal's father, Motilal Nehru.

Lord Butler has wisely refused to expend the short time at his disposal in a mere repetition of facts already well known; he has preferred to concentrate upon Jawaharlal's part in the struggle for independence for the light it throws upon a most complex personality, and the strange mixture of ancient Indian tradition and modern, western-inspired internationalism out of which that personality assumed the shape that the world knows. The riddle of exactly why and when Jawaharlal changed from being a friendly westerner looking at India with a critical, if affectionate, eye to a convinced opponent of British rule and a passionate advocate of his country's freedom, has baffled many people. Lord Butler does not entirely solve it, although he elucidates some of the factors which led up to it. In sober truth, it was a near-tragedy in the Nehru family, averted by Gandhi's intervention, which led Motilal, always a major influence over Jawaharlal's thinking, to join his son in wholehearted trust in the Mahatma's advocacy of political independence as the essential step for the redemption of India. Until father and son were at one in this matter—and Lord Butler shrewdly detects Jawaharlal's lifelong habit of relying upon the counsel of older men—Jawaharlal's own course lacked sureness of touch. This lecture, taken as a whole, is the best introduction that could be desired to the study of a most gifted man. There are two misprints which should be corrected in later editions: *malhis* for *majhis*, and *Missouri* for *Mussoorie*—the Anglicized form for the Hindi place-name *Mansuri*.

Professor L. F. Rushbrook Williams's *The State of Pakistan*, first published in 1962 and then widely acclaimed for its sympathetically accurate survey of a new state's problems, has now deservedly earned the accolade of a revised edition (262pp., Faber and Faber, 30s.). The author, with a lifetime's experience of the sub-continent behind him and a host of top friends on either side, now brings us up to date with both his own gloomy forebodings on Kashmir and his happier forecast of Pakistan's experience in the working of basic democracies. It is fitting that this up to the minute revision of a by now standard work should have appeared on the eve of President Ayub Khan's own Commonwealth visit to Britain. That he and his ministers rule with astonishing success over a divided state comprising no fewer than 100 million people and that they are teaching the world fresh lessons in democracy are facts still all too little known.

VICTORIAN TEENAGER

LAURA TROUBRIDGE: *Life amongst the Troubridges.* Edited by Jacqueline Hope-Nicholson. 195pp. Murray. 30s.

Thackeray's despairing cry, that no one in his day dared depict a *Moll*, is well known, and what he meant was a man complete with his nasty lustful sexual side. But it is becoming more and more apparent that for different reasons no one (or hardly anyone) dared depict a girl, and now, from the trivia of Victorian letters and journals constantly being published, a new and often startling picture of the Victorian girl is emerging.

Life amongst the Troubridges was the first of its kind we should be amazed indeed, but, as it is, it only confirms and supplements impressions gained over the past few years. In 1867 the six young Troubridge children were orphaned of both parents and went to live with their very old maternal grandfather, Daniel Gurney, in Norfolk. There Laura, the second of the four girls, began to keep a journal in 1873 when she was fifteen (the family tree misprints her birth date as 1853; it must have been 1857 or 1858) and kept it up till shortly before her marriage to the painter Adrian Hope in 1888.

The freedom and jollity of these children's lives has nothing to do with common beliefs about schoolroom Victorianism. It rather recalls the libertarian jollity of Mrs. Nesbit's characters or even a period later than that. Their country expeditions were inventive and rumbustious; their town expeditions bold. We find Laura dashing about by Underground and shopping in the then notorious Burlington Arcade, still forbidden to some "nice" girls fifty years later. Artistic talent early showed itself and the girls were encouraged to sell their tile designs commercially and profitably.

The girls took to smoking also as early as girls do today ("Good gives us cigarettes and we like it no end"). When Grandpa Gurney died they all set up house together, holding champagne picnics with a hint of chaperonage. And we find Laura, painting alone at Peasmarsh, met Mr. Hope, their wooing was sweetly unimpeded: "We two row about *à deux* and enjoyed ourselves." It comes as a shock to find her soon after the engagement, "I still call him 'Mr. Hope' but I am trying to get used to the other in my mind."

The trivia of these cheerful lives is something of a gold mine for the historian of trivia, and so is Laura Troubridge's language, the easy shorthand teenage talk of a period in which natural speech of the upper classes is hard to come by. For this reason alone it is a pity that the book has been lovingly rather than seriously edited by Laura's daughter. It would seem that spelling and punctuation have been tidied, at least in the earlier extracts, and the later method inserted here and there to fill out and round off the story are undesirable.

HOMAGE TO PEVSNER

on the occasion of his sixty-fifth birthday on the 30th January 1967



We want to pay tribute to the achievements of Nikolaus Pevsner, C.B.E., M.A., PH.D. For his BUILDINGS OF ENGLAND he has just been awarded the Gold Medal of the R.I.B.A. His other honours are too numerous to list. He has been Slade Professor of Fine Art at the University of Cambridge, Reith Lecturer for the B.B.C., and shortly retires from the Chair of History of Art at Birkbeck College, London. Since 1947 he has been on the Editorial Board of the *Architectural Review*, and for over 21 years he has been with Penguin Books, both as an editorial adviser and as Editor of KING PENGUINS and THE PELICAN HISTORY OF ART, which has now progressed well past the halfway mark. Not content with all these academic and editorial duties, Pevsner is prodigious as an author. From its quiet beginnings in 1943, *An Outline of European Architecture* has gone through seven editions and more than twice as many printings. Frequent revision and expansion – and translation into many languages – have made it the most widely read and perhaps most influential book of its kind. Above all, Pevsner has repaid a debt to the country that gave him a new home with THE BUILDINGS OF ENGLAND. The 31 published volumes run to more than 13,000 pages and 5,500,000 words, and he is now within sight of completing his mammoth task of recording England's architectural heritage. We salute a tireless worker, a good friend, and a great scholar.

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BOOKS EDITED BY NIKOLAUS PEVSNER

THE PELICAN HISTORY OF ART

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FROM HIS PUBLISHER

EDUCATION FOR SOME PEOPLE—

BRIAN SIMON: *Education and the Labour Movement, 1870-1920.* 387pp. Lawrence and Wishart. £2 10s. HAROLD SILVER: *The Concept of Popular Education.* 284pp. MacGibbon & Kee. £3 3s. R. C. RUSSELL: *A History of Schools and Education in Lindsey, Lincolnshire.* Part One: The Foundation and Maintenance of Schools for the Poor. 80pp. Part Two: Sunday Schools in Lindsey. 92pp. Lindsey Education Committee. 6s. each. GWYN A. WILLIAMS: *Rowland Detrosier.* 36pp. Barthwick Institute, York. 5s.

Mr. Brian Simon and Mr. Harold Silver have both written books which provide an important, indeed indispensable, dimension to the more orthodox histories of English education. Mr. Simon in his earlier *Studies in the History of Education (1780-1870)* documented aspects of nineteenth-century working-class educational movements, and the response to these from the governing classes. His material on Robert Owen as an educationist, and on the educational initiatives of different groups of Owenites, has now been greatly extended by Mr. Silver.

Mr. Silver makes claims for the Owenites as the true, and most influential, progenitors of the concept of popular education. This is at the centre of his book—the preliminary and concluding chapters performing the function of placing the rest within an ideological landscape.

This landscape was grim enough at the beginning of the nineteenth century. Those in the propertied classes who concerned themselves in any way with popular education felt it necessary to disclaim any association with "Jacobin" or (later) "democratical" ideas; and most of them justified their activities in the names of political or moral rescue. "My plan of instruction is extremely simple and limited", Hannah More wrote in 1801: "They learn, on week-days, such coarse works as may fit them for servants. I allow of no writing for the poor."

At the end of Mr. Silver's chosen period (in the 1830s) the landscape is vibrant with activity: and much of it comes from the working-class political sects themselves, in which Owenism was the strongest intellectual influence. In so far as this is true, Mr. Silver sustains his case: but he does it at the expense of underplaying the part played by other traditions. (Professor Gwyn Williams, in an effervescent essay, has recently rescued from obscurity another indefatigable popular educator—Rowland Detrosier—whose affiliations were very much closer to Richard Carlile's deist "zetetical societies" than to Owenism.)

The strength of *The Concept of Popular Education* lies in its general argument, its intellectual definitions. Indeed, it carries at times a scrupulous tone of detached judgment which suggests that its author intended it to be read as a companion volume to Mr. Raymond Williams's *Culture and Society*. Mr. Silver's discussion of the relation of Owen's thought and practice to Pestalozzi and de Fellenberg is of particular interest. Where he fails to carry complete conviction is in his claim that Owen as an educational theorist "transmuted" the theory of his eighteenth-century forerunners. For Owen remained (as Hazlitt saw, in a passage which Mr. Silver includes among his appendixes) so much of a Godwinian, so much of an environmental materialist, that it is difficult to feel that his originality lies in this area.

We are nearer to the point when Mr. Silver adds that Owen added to the "rationalist message . . . a new kind of humanitarian call". There was a Utopian fervour, joined with the great near-mythical example of New Lanark itself, which changed the even tenor of rationalist "benevolence". Even more than this there was the fact that Owen's followers, by their practical and critical activity, transmuted the tradition in their practice.

Mr. Silver's pages on the actual educational successes (or failures) of the Owenites are somewhat too thin to carry the weight of conceptualization which goes on around them. This is very much more true of *Education and the Labour Movement*. Any historian knows that educational theory—so far as the public were concerned—became submerged early in the nineteenth century beneath successive waves of religious argument, just as it remains, in the twentieth century, submerged beneath the waters of arguments about social class. It is possible to see that these arguments are real and important (even if only tangentially concerned with education), while regretting that one has to read through pages of parliamentary debates and conference reports in which the head of a child or of a teacher scarcely ever comes to the surface.

An educational historian ought to make it his job to get them to the surface—and this, for several dreary chapters, Mr. Simon fails to do. His method adds to his difficulties: too often he finds it necessary to summarize familiar material in order to get on with his purpose of explaining what attitude the labour movement took to the problem at issue. There are too many places, in the chapters on the Education Act of 1902, where it is difficult to avoid the impression that the author himself is bored. (W. S. Adams, in a slight, irreverent chapter of *Edwardian Heritage*, did a better job from the "Left".)

When he turns to the matter properly at hand, Mr. Simon is often effective. He is content generally to collect together and place within a compact, critical narrative material from secondary sources. He is particularly successful in his second and third chapters, with excellent discussions of the "new feudalism" of the clubs and educational settlements in the East End, and an effective juxtaposition of public schools and elementary schools. He also gathers together at many places information on the educational activities and policies of working-class bodies which will make this a necessary book of reference. He has made good use of the files of *Justice*, bringing to notice the active part played by members of the S.D.F. on School Boards, in the campaign for free school meals, &c. It may be true that much of the credit for Bradford's achievements lies with the I.L.P. But this is no excuse for the general neglect of the equally active role of the S.D.F. in London and Lancashire.

It was a writer in *Justice* who made the proper comment on the Balfour Act: "Between the churches and the chapels the comedy or tragedy of education may be a play with Education left out." But Mr. Simon's own nature is subdued to what it works in, like the dyer's hand. The book is too distanced from the school, too involved with the resolutions and administrative agonies. It is also, at times, too pat in its definition of the "labour movement". After reading about the brave efforts of individual socialists scattered in ones and twos across the School Boards, it comes as a shock to recall Halévy's judgment that the School Boards in the larger urban centres were "radical citadels". What has been left out of Mr. Simon's account is any sense of the breadth and authenticity of the Liberal-Radical and Secularist movement from the 1870s to the early 1890s: he should have made more use (for example) of the *National Reformer* as well as *Justice*.

This almost pious tone, when Mr. Simon approaches the "labour movement", leaves a certain uneasiness. One feels that, sound scholar though he is, there are certain questions which he is reluctant to bring to light. There were, after all, working-class resistances to as well as assent to educational advance; early School Boards had a melancholy task combating truancy; parents as well as employers connived at premature school-leaving (and not only in the textile districts, which Mr. Simon briefly touches upon). This is by no means to diminish the stature of Mr. Simon's heroes of the S.D.F. and I.L.P.; indeed, their stature is increased if one realizes that they were always conducting a double-sided contest, one part of which was to convince a part of the working class of the necessity of educational provision.

These problems cannot be discussed at an administrative level: they demand an examination of the actual educational situation of teacher and child. Mr. Simon, by bringing the labour movement into its proper place in the picture, has filled in a blank space in the orthodox historical charts. But the picture remains too formal and lifeless. What is now needed is a return to the actual school: log-book, curricula, teaching methods, attendance records, inspectors' reports, medical reports. It sounds dull: but Mr. Rex Russell, in Lincolnshire, is one of those who have revealed what insights can result from such local research. He has now completed several detailed local studies, and deserve to be more widely known.

It is only when we enter the teaching relationship that we can, for example, how utterly mean degrading to both teacher and a system of education was developed beneath the pall of or within the categories of reinforced by administrative of payment-by-results. The the most devastating, written on that side of when Lawrence's Ursula going her terrifying initiation attitudes engendered in the by the system aspired to the child,

to leave nothing to his nature, to his spontaneous freedom, to his free activity: to repress all natural impulses; to drill his into complete quiescence; to whole being in a state of painful tension.

It is a point which Mr. Simon but passes by somewhat The emphasis of the labour was, perforce, upon improving tative provision and physical ties. Qualitative questions (one of the translated Hannah 1901 who would "allow of or art for the poor) were able to agitation. Hence the ing, and, in a sense, emphasis of some in the ment upon education as an ment of selective social Opportunity's Ladder. the way in which Robert regarded it. A professor, relates, had been visiting school at New Lanark, and as the children were the kind-hearted Professor head of a little girl, whose and flowing hair had caught "Ah!" said Mr. Owen to are like all the rest, it is the ing only that you notice: that are least favoured by most need the touch of a

AND OTHERS

C. E. BEEBY: *The Quality of Education in Developing Countries.* Harvard University Press. London: Oxford University Press. 18s.

Dr. Beeby's book epitomizes, unfortunately, some of the common errors that a "professional educator" can commit in the analysis of the place of education in developing economies. It consists, chiefly, of goodhearted vagueness and verbal confusions. The author first of all indulges in a largely abortive attempt to pose as a defender of cultural values against "the economist" who wants to measure everything. The irony of this, to anyone who appreciates that "the economist" is a composite figure comprised of Dr. Balogh of Oxford and Professor Schultz of Chicago, and that Dr. Beeby's own background, according to the foreword, is a doctorate in psychology, from New Zealand, is almost too much.

Yet, from this, Dr. Beeby goes on to a five-stage analysis of education which is supposed to offer "a model". It proceeds, according to him, from the Dame School stage, where the teaching is "confusedly (*sic*) and inefficiently" formal, to the Stage of Formalism, where the teachers are ill-educated but trained, and then to the Stage of Transition where the meanings given to the symbols are wider than at the previous stage, but not necessarily warmer. The Stage of Meaning, where teachers are well educated and well trained, is an elysium, reached only in modern Britain and America, its essence being that meaning and understanding play an increasing part in the pupil's day.

Emotionally, as it were, this division makes some sense. There is, by modern criteria, a hierarchy of educational ideas that can be fitted into this system. It also accords, in some degree, with the level of resources available at different stages of education; "contemporary" child-upbringing may well be a luxury for most of the world. But is it intended to imply that poor countries should buy the that most suits their level of ces? Or is there a kind of inevitability about it all, as though education had to pass through educational history of all The introductory paragraph analysis is susceptible to other pretation (or possibly no tion at all):

An hypothesis of stages or levels humblest form that a theory of ment can take, and it may not even the title. It is little more than a devices to enable us to use terminology in a situation where not yet sufficient exact information express quantitatively the different tions on a continuous scale of ment. It may be less important model should be fully substantiated that it should form a basis for questions and research.

that follows, of stages in the of a primary educational system offered as nothing more ambitious this. Its virtues are that it is a educational theory, that considerable practical significance be drawn from it, and that some of can be tested out in the field.

But it may be that the simplification of all is the fairest. descriptive schema is offered rough guide to people who expecting to see "modern methods" at work, and are appalled naked children sitting in a learning their letters. Does diose a scheme have to be say this?

The jacket design, by Campbell, is worthy of note. apparently, the X-ray of as one saw in shoe shops forbidden, about to tread on apple. This modern Harvard lism is hard to get.

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I. ORAL TRADITION AND LITERARY FORM (Chairman, Albert B. Friedman, Claremont Graduate School). Essays should consider questions like these: How does poetry or prose orally improvised according to traditional formulae and destined to be heard only, not read, differ from poetry or prose meant to be deciphered from the page by a silent, solitary reader? What contrasts or similarities are discernible between literary poetry written to receive a musical setting and the folk, traditional song genres? In what ways have the themes, imagery, modalities, rhythms, etc., of oral art interacted with the forms and conventions of "official" literature?

II. DICKENS (Chairman, Gordon N. Ray, Guggenheim Foundation). Essays should focus on Dickens' novels.

III. CRITICISM IN RENEWAL: THE NOVEL (Chairman, Roy Harvey Pearce, University of California at San Diego). Essays should focus on the problem of form and relevance in the novel—in particular, on the relation between the novelistic "subject" in its origins in the workaday world, and the form the novel takes. In order to achieve some parallelism, the panel speakers (two of whom will be J. Hillis Miller, of Johns Hopkins, and Stephen Gilman, of Harvard) will at some point in their papers treat of *Huckleberry Finn* as an instance. Essayists may want to use this novel as reference, although such reference is not necessary.

These topics will constitute the programme of the 1967 session at Columbia University, September 5th through 8th. Prize-winners will read their essays at the session, which they will attend as guests of the Institute. The Supervising Committee of the Institute reserves the right to award fewer than three prizes, or no prize, according to its judgment of the quality of submitted essays.

Essays, which will be judged by members of the Supervising Committee, must be sent before July 1, 1967, to Professor C. L. Barber, the chairman of the 1967 session, Wright Hall 203, Smith College, Northampton, Mass. 01060. Essays must be no longer than 6,000 words, typed double-spaced, and accompanied by a stamped, self-addressed envelope or, if submitted from abroad, by the appropriate international postage coupons.

1966 PRIZE WINNERS

Peter Elbow (Graduate Student, Brandeis University): "Two Boethian Speeches and Chaucerian Irony in *Troilus and Criseyde*"

Werner Berthoff (Bryn Mawr College): "The Study of Literature and the Recovery of the Historical"

HONORABLE MENTION

A. D. Van Nostrand (Brown University): "The Lay of *Paterson*"

James E. Breslin (University of California, Berkeley): "Whitman and the Early Development of William Carlos Williams".

Scholars, critics, and writers interested in attending the 1967 session should apply to the Secretary of the English Institute: Professor Paul Russell, Department of English, Rutgers University, New Brunswick, New Jersey, 08903, U.S.A.

NORWEGIAN GOOD

BRIAN W. DOWNS: *Modern Norwegian Literature 1860-1918.* 276pp. Cambridge University Press. £2 2s.

Professor Downs's book deals with the golden era of Norwegian literature, the period that begins with Bjornson and Ibsen and ends with a generation among whom Knut Hamsun is the most famous name.

The main portion of the book is intended for readers of English, and is aimed at the non-specialist, the reader familiar with Ibsen, so perhaps with Bjornson, Kielland and Hamsun, the reader whom not only the minor names but also some of the major names of the period, such as Gunnar Heiberg, and Kinck, may literature had made little impact in Sweden and Denmark, and none at all outside Scandinavia—with the exception of Asbjornsen and Moe's *Norwegian Folk Tales*, which were beginning to win recognition abroad.

Bjornson's first important peasant story was published in 1857, and the following year saw the publication of Ibsen's first important play, *The Vikings in Helgeland*. (True enough, Ibsen's first play, *Catiline*, was published in 1850, but Professor Downs gladly relegates this, and five other early Ibsen plays, to the category of juvenilia; even *Lady Inger Ostraat* he considers to be no more than "respectable melodrama".) These two writers, as well as their contemporaries and successors, were responsible for a change which is described by Professor Downs in these words:

> After two generations had elapsed, Norway, it is safe to say, running a neck-and-neck race with Russia, had come up from the back to reach the front rank among the literary powers. It had added a last stage to Romantic poetry in its decline, the authors instrumental in achieving this had advanced further than any other, in conquering the province of drama for triumphant realism. When its objectives and prestige were challenged, a Hamsun had appeared to take over the baton from Ibsen and Bjornson.

Professor Downs devotes one chapter to Bjornson, and two chapters to Ibsen. The chapter on Bjornson may be recommended as an excellent introduction to a great lyrical poet, a fine playwright (at least in his best plays), a brilliant novelist and short-story writer, an outstanding orator, a fervent advocate of great causes, a national hero.

Ibsen is depicted not only against the background of contemporary Norwegian literature but also against the general background of world literature. Thus *Ghosts* is compared to Greek tragedy; it is seen as "the spectacle of a woman who was prepared to kill her only son and, one must presume, did kill him":

> But it is this culminating horror that raises the "domestic drama" of Helene Alving to a height where it challenges comparison with two of the acknowledged masterpieces of tragedy. The country-house Medea, who acts not from dispirited love or *Schadenfreude*, but a more pitiable, more tragic figure than Euripides's barbaric heroine: like Oedipus she has planned her life with truth and yet has not eluded an inflexible fate—a fate that in good nineteenth-century terms has taken on the guise of heredity.

Norwegian scholars often bracket Jonas Lie and Alexander Kielland with Bjornson and Ibsen; these are the famous "Four Great" Norwegian writers of the 1880s, and Professor Downs agrees with the critical Lie, he thinks, will have his permanent place as Norway's great "Victorian" novelist, not unrelated to George Eliot and Thomas Hardy. Kielland's best books he says firmly that they "belong to great literature". Kielland's *Garman & Worse* (1880) and Lie's *Niobe* (1893) he considered their masterpieces as novels: Kielland's resemblance to both Balzac and Thackeray is pointed out, and also the influence which Dickens exerted on Kielland.

Amalie Skram and Arne Garborg are both dealt with fairly and adequately, but Professor Downs clearly cannot stand Gunnar Heiberg, the playwright, whose symbolism and psychology he finds "equally hamfisted", and whose much-quoted "poetic climax" in *Love's Tragedy* he sees as "a preposterous fustian". In the final chapters of his book Professor Downs describes the mutiny against the Old Guard of the 1890s, when there was a revival of poetry led by Collett Vogt, Obstfelder and Krag and when Kinck and Hamsun, the most significant among the prose writers of the new generation, rebelled both against their predecessors, almost successful by now, and against their own literary generation, disliking especially any symptom of what Hamsun called "common or garden Baudelairean brain fever".

Professor Downs's account of Kinck and Hamsun is good so far as it goes, but the chapter entitled "The New Century" suffers from the serious drawback that anything written after 1918 must either be left out entirely or smuggled in by way of footnotes. There are some good, succinct accounts of early twentieth-century writers, especially of Egge and Boje, and some very brief introductions to such writers as Duun, Uppdal, Falkberget, Aukrust, Olav Bull, Wildenvey and Orjasæter. This is certainly the least satisfactory part of the book.

And anyway, why stop at 1918? By that time Sigrid Undset had scarcely made her name, and even Hamsun lived on until 1952. It is a pity that Professor Downs has left out of his account altogether the last fifty years of Norwegian literature, to which period belong such notable writers as Helge, Krog, Sigurd Hoel, Cora Sandel, Nordahl Grieg, Aksel Sandemose, Inger Hagerup, Tarjei Vesaas and Johan Borgen, to name only a handful of important writers who are not even mentioned (except for a footnote on Krog) because they all belong to the decades after 1918.

Professor Downs stresses time and again—and rightly so—that *tendenz* (which he translates as "propaganda, intentionsness or, at least, a 'palpable design on the reader'") has become more thoroughly engrained in Norwegian belles-lettres than in the literature of any other country. *Litérature engagée* has certainly dominated the picture in Norway for more than a century. To quote Professor Downs:

> From the time of the pugnacious Wergeland, whose mantle descended almost visibly on to that tribune of the people, his adulator Bjornson, the imaginative writers took a more active concern, perhaps, than those in any other country with public questions. Some directly, most of them indirectly, too, gave their opinions upon them. They were expected to do so and, even when their views were not published in set terms, their writings were scanned for any "message" in the moral, if not in the sociological and political realm, that might be distilled. It was considered their business to be leaders of opinion. Even when Knut Hamsun turned against literature with a purpose, the bill of divorcement between art and utility which he loudly proclaimed was something of a public act, indeed intended as such.

It is a pity that this book, so excellent in many ways, should be marred by an unreasonably large number of misspellings and misprints. Professor Downs, moreover, says that he has "deferred to English practices in the use of capital letters in titles", but he has not been consistent in this respect. These objections, however, do not detract from the importance of the book.

Mr. Leonard Woolf is assembling into four volumes of *Collected Essays* all his wife's published essays. Of the two volumes already published by the Hogarth Press, the first (35s., paperback, 18s.) contains mainly the articles on individual writers or books, and the second (30s.) the more general critical essays. The later volumes will be devoted to the biographical essays.

Instead of adopting the order in which the essays were written, or that in which they were first published—in the two series of *The Common Reader*, 1925 and 1932, and the four posthumous collections—Mr. Woolf has arranged each category in a rough chronological order of subjects. This has a manifest advantage for anyone wishing to turn to Virginia Woolf's pronouncements on a particular period, or to more than one assessment of, say, George Meredith or Joseph Conrad. Seeing "The Captain's Death-Bed" sandwiched between Hazlitt and Lockhart in the list of contents, the reader will not expect to attend the obsequies of Sir John Falstaff.

GREEN CROW CAWING

SEAN O'CASEY: *Blasts and Benedictions.* Articles and Stories. Selected and Introduced by Ronald Ayling. 314pp. Macmillan. 30s.

A group of "Bald Primaqueeri" and Marxist "Empty Vessels" are, with other people and ideas, blasted in this book by the green crow, O'Casey, cawing again. The blastings are balanced by the benedictions, which flow more freely and with greater variety here than in previous collections. This book of essays, articles, reminiscences and short stories not only covers a wide range of topics but also reflects the greater part of O'Casey's writing life; the earliest article in this book is from 1926 and the latest was written shortly before his death in 1964. O'Casey is often thought of as an historical figure closely associated with the Irish Citizen Army and the Irish Civil War, but his essay attacking Arnold Wesker and the activities of Centre 42 shows him as a modern figure who, even in his eighties, was still aware of the world around him.

The title of this collection has been astutely chosen by Ronald Ayling, the editor; O'Casey was a man of passionate feeling prepared to express forcefully his opinions and reveal in blasts or benedictions his loves and hatreds. Among O'Casey's benedictions are various personal recollections and feelings indulged under the auspices of book reviews. He writes with deep respect and tenderness about the life of the "Protestant Bridget". Lady Gregory, trying to explain why her journals can give but a small picture of that remarkable woman's life, in an article that discusses George Bernard Shaw's letters to Mrs. Campbell, O'Casey once again comes to Shaw's defence, excusing the relationship on the grounds that "Mrs. Shaw was good and she was dowdy, surrounding him with dames dowdier than herself"; it was therefore not surprising that "the sage" should seek less dowdy companionship.

A piece of whimsical writing called "Dramatis Personae Ibsensensis" is one of O'Casey's most striking benedictions. In trying to express the gigantic role Ibsen played in modern drama O'Casey creates Ibsen as an almost mythological figure, a Norwegian Prometheus whose role was to propagate his dramatic seed throughout the western world. O'Casey pictures Ibsen standing on the tallest most northern mountain of Norway making the decision that he must follow the words of the prophet and replenish the earth with his children. Ibsen journeys forth giving birth to a few minor artists in Scotland and London until one day, while speeding through Whitehall, he is suddenly attacked with chronic labour pains and amid great confusion rushed into hospital where "Ibsen heaved a mighty heave and begat Shaw". The doctors were incensed that they had, in ignorance, taken part in the delivering of such a child, and Ibsen travelled on to Europe where he begat Pirandello, George Kaiser and Toller, finally ending up in Pennsylvania and the birth of Eugene O'Neill.

Years is blasted by O'Casey in two letters written in defence of *The Silver Tassie*. These letters are invaluable to the student of O'Casey for they clarify the gulf that separated Yeats and O'Casey in their attitudes towards drama. David Krause in his book *Sean O'Casey, The Man and his Works* has given an adequate synopsis of this epistolary argument but now at last O'Casey's letters can be read in their original form. Having so forcefully attacked Yeats in these letters it is interesting to read O'Casey's other comments on Yeats where he rejects Yeats the crank (to use Lawrence Lerner's terminology) and acclaims Yeats the poet.

Yeats, with his ideas of an Irish Noh play to be performed to an esoteric drawing room audience, was by no means the only dramatist to be blasted by O'Casey. O'Casey had little sympathy for the upholders of the Theatre of the Absurd or the Theatre of Cruelty. He condemned their pessimistic view of life and their perverted portrayal of human relationships; he did not see the world populated with "Bald Primaqueeri" or with men waiting for Godot. In his article "Not Waiting for Godot" O'Casey says, "Beckett? I have nothing to do with Beckett. He isn't in me; nor am I in him. I am not waiting for Godot to bring me to life; I am out after life myself, even at the age I've reached." O'Casey concedes that Beckett is a clever writer and that undoubtedly he has written a "rotting and remarkable play", but he has less sympathy for Harold Pinter who has not even the quality of cleverness to recommend him. *The Birthday Party* is described by O'Casey as a "tour de farce of the menace in the common word, the cliché, and the menace in the pause".

The basic criticism that O'Casey levelled against the so-called avant-garde writers and the realists was that they did not celebrate the joy of life in their writings. It is not surprising to read in the section of essays entitled "O'Casey on O'Casey" that *Cock-a-doodle Dandy*, where the central figure, the cock, symbolizes the joy of life, is his favourite play. This section of articles is a valuable addition to the other comments O'Casey has made on his own plays in previous collections. The essay "From Within the Gates" is an explanation of what O'Casey was expressing in the play and why he used this particular symbolic structure and character portrayal. The following two articles, "Within the Gates and Without" and "The Church tries to close the Gates", show O'Casey defending himself and his rejection of realism against the literary critics and the "high steppers of thought and deed and decency".

While O'Casey covered a wide range of topics, including a brief but astute résumé of the history of Irish literature and advice on how to cope with the problems of old age, and wrote articles for an audience that ranged from Hungary and Russia to Europe and the United States, his wit, his turn of phrase and his love of language never flagged.

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FROM BOOKSELLERS

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MAGNILOQUENT HOUSES

DOROTHY STROUD'S *Henry Holland* and MARK GIROUARD'S study of Robert Smythson, two books within the same general field, appear together with deceptively similar outsides, from the same publishing house. Each is well documented and copiously illustrated (though the block-making is not all it should be for the price, and the photographs themselves are occasionally poor). Yet the two books are remarkably different in their quality, their character and their approach to the problems and opportunities of architectural history. Miss Stroud is settling in now as a biographer in ordinary to the architectural profession in the later eighteenth century. Her new book is very like her previous ones: there is of course a suitable change in factual details, but the move from Brown to Repton and now to Holland has not led to any change in her methods or interests. She remains a patient and thorough digger-out of facts, which, sorted into approximate chronological order, are then put on the page for the reader to make what he can of them. Unfortunately Miss Stroud seems unable to tell the difference between important and unimportant details, or even between those that are in themselves interesting and those that are not. She has a mind not discriminating enough in its care for particulars to allow a comprehensive grasp of her subject; she is not sufficient of a critic to be a good historian. In consequence, her account of what can be established of Holland's life is pedantic, her descriptions of buildings mechanical and dull: the reader will almost certainly forget what he has read as soon as he puts the book down.

It might be argued that the subject itself is a middling one. Holland's reputation, like that of some greater men, has suffered from the loss of several of his most important buildings. It may be that if Carlton House or the two theatres had survived more than a few years, Holland would be as respected and well known as, say, Chambers. He was an undeniably skilful house-planner, as Miss Stroud shows in the case of the nearly unmanageable confusion of the creation of Carlton House: even from what little remains of Hans Town we can see that he was a fairly imaginative town planner as well. His interest in neo-classicism, which again would be sooner appreciated if we could see Carlton House or the East India Office, marks him out as in one respect a forerunner, though characteristically he does not seem to have followed up this interest very keenly. (On this issue Miss Stroud at last writes briefly as an historian, inquiring into the likely effects of his visit to Paris.) And Dover House shows him in close touch with contemporary French architecture. But the overall impression remains that Holland was an able camp-follower rather than an artist of original genius. His work is always refined, delicate, exquisitely finished and a bit bloodless. In these respects it is like a good deal of the later eighteenth century: it is not likely to arouse great enthusiasm; but it does make admirable background architecture of the kind that every town needs in great quantity.

The limited range of Holland's architecture might indeed have suggested that the full four-guinea treatment somewhat outgrows its subject. For Holland's straightforward career and exemplary but uneventful life were neither of them of a kind to provoke wider speculations—for example into the effect of politics on cultural fashions (a field in which the early eighteenth century gives great room for manoeuvre) or into the relations of architect and patron, which make so continuously fascinating a counterpoint in Dr. Girouard's study. The central subject of his book is indeed strikingly different from that of Miss Stroud's. Next to nothing is known of Smythson's life, and nothing at all of his personal qualities. The catalogue of his architectural achievement has to be built up by following tenuous threads of evidence, by analogy, supposition, even guesswork. As a result of Dr. Girouard's researches, it can now be regarded as certain that Robert Smythson was the designer of the great houses at Wollaton, Worksop (long since destroyed), Hardwick and Burton Agnes, and the principal deviser of the final Longleat. From these certainties (to which should be added the evidence of a number of apparently unused plans in the R.I.B.A. collection of Smythson drawings which Dr. Girouard edited four years ago) and from the few known facts of his life and acquaintance, Dr. Girouard has been able to argue for Smythson's highly probable authorship of a number of notable houses scattered over the North and North Midlands. Naturally the evidence is not always equally compelling. But it is enough to justify the claim that Dr. Girouard makes in conclusion: "Smythson is one of the great geniuses of English architecture."

To have established so much for a figure who was previously so dim is a truly remarkable achievement: it should be said plaintly that Dr. Girouard's book is not simply unmatched in its particular field; it is one of the most lively, stimulating and suggestive books in the whole of English architectural historiography. The book is itself a process of discovery, as the author argues his cases, inviting the reader to weigh the evidence, leading but never dragooning into acceptance of firm or tentative conclusions. The analysis of the building and design of Longleat is in this respect especially fascinating and wholly convincing, a splendid instance of a critically perceptive observation working together with an accurate analytical assessment of established historical facts. Dr. Girouard is a very good architectural critic. He is really keen on his field but not led by enthusiasm into undiscriminating adulation. Indeed the enthusiastic reader may catch at times the tone of a too insistently moral reproof. At the end of his book Dr. Girouard admits that "Wollaton, for all its originality, is a repulsive building. Hardwick, for all its magic, is a monument of ostentation and pride." Is this exactly the note on which to leave Smythson—or Hardwick, which earlier is rightly called "the supreme triumph of Elizabethan architecture"? But the impression given at the end is cautionary rather than negative. The grandeur of Hardwick and the rest has already made itself too strongly and vividly felt for this conclusion to be more than a qualifying definition of position on Dr. Girouard's part as a critic living and writing at a given moment in history.

The full title of the book is a matter of some moment. Dr. Girouard does not in truth discuss all Elizabethan architecture: in particular a more direct confrontation with the self-consciously French modernism of some southern houses might have served to set off Smythson's genius yet more vividly. But his range of reference is impressively wide. We are very much in the Elizabethan era; for Dr. Girouard, as well as providing a comprehensive introduction to those aspects of Elizabethan life and culture which bear directly on the architecture, keeps us in touch, through vignettes of patrons and others, with the life that was lived in these houses, the peculiar functions they may have been designed to perform, the whole context of their creation. He shows himself comfortably at home in at least one field of Elizabethan literature, though his neglect of others (for the straightforward reason that they are not directly relevant) leads to generalizations about "the Elizabethans" which are too sweepingly inclusive. The picture of the typical rich landowner of the time as a simple-minded Protestant grandee inflated with a sense of his own importance is doubtless near the mark in many cases: "the great Elizabethan houses were built, not because their owners had a passion for architecture, but because they wished to demonstrate their wealth and their position". But one suspects that the Elizabethans were as mixed a bunch as most other generations, and as easily led: the magniloquent houses are simply those that most insistently and successfully strive for our attention. The "monstrous flamboyance" of Wollaton was extravagant even in its own age, as much the product, as Dr. Girouard shows, of its mad patron as of its architect or its period; yet even here Smythson's work is that of a striking if perversely employed genius:

> His eye is more than an important ideal mason, with no intellectual training; yet how far he was from being swamped, as many local masons were, by influences he could not control and did not understand. Instead, from the late Gothic of the Midlands and West Country, from his own Longleat, from the great layouts of France, from Serlio, from the extravagances of the Low Countries, he selected, adapted, and integrated until in the end he produced what his client required: a building that was at once a magnifico, every bit as resplendent and ornamented as the most expensive Elizabethan courtier; an original, one of those "ingenious devices" which the age pursued with such enthusiasm, in literature and the arts; and a fantasy, an early expression of a new romantic urge, which was to show itself in many ways, from Philip Sidney throwing off his cuisses at the battle of Zutphen to Lord Pembroke and his friends dining at Ludlow in the dress and with the names of the knights of the Round Table.

The picture is bizarre, and it is not surprising that Elizabethan architecture has come in for some rough knocks and that much of it still strikes us today as unbearably ostentatious. Yet at its best, when we get away from the bullying effects of overwhelming size and the barbarous confusion of unrelated and half-understood importations that characterize such a house as Burghley, it has a sense of swaggering vitality and grandeur that virtually no later English buildings except Vanbrugh's successfully aspire to (and those in a very different way), associated miraculously with lightness, delicacy and poise. At its greatest, as Dr. Girouard says of Wootton Lodge, Elizabethan architecture is balanced "on a single pin-point of creative intensity—incredibly simple, effortlessly beautiful". Furthermore it was an architecture which was exclusively English:

> No style can be a virgin birth, unfertilised by what has happened before or what is happening all round. But Elizabethan architecture at its best is not an undigested mixture, but a true synthesis, a style in its own right . . . for twenty supreme years houses were being built all over England of which we can justly be proud, for not only were they of the greatest daring and beauty, but they were, as no house has been since, unique to England.

The Englishness of Hardwick was first pointed out by Professor Pevsner, who also drew attention to the relationship of such a design to the equally English development of Gothic that we call Perpendicular. It has been left to Dr. Girouard to show that the "perpendicularity" of the great Elizabethan houses and their particular and haunting sense of drama—the qualities that make them uniquely English—are essentially the creation of Smythson and those associated with him:

> A Smythson house seems to call out for a hill-top. Who could ever forget the first distant view of Hardwick, with its six towers flushing in the evening sun? Or of Wollaton, looking across the city murk of Nottingham from its eyrie, like some immense and unlikely heraldic bird? Bold planning, deep recession, soaring height, evocative silhouette: among the glittering and amazing group of Smythson houses there is none that is without one or other of these attributes.

Dr. Girouard discusses all these houses in plenty of detail but always with a lively sense of how they strike the beholder. His longest account of all is paradoxically given to Bolsover, a house of less clear merit than some others and one that is largely the work of Robert Smythson's son John. The smaller houses and doubtful attributions get less space; but some of these must nearly count as new discoveries. How few, even of those already interested in this field, know Wootton Lodge, one of the most hauntingly beautiful of all English houses. How many fewer must know Manor Lodge at Worksop, which does not even appear in Professor Pevsner's *Nottinghamshire*. There is one house whose absence from the book is surprising. This is Moreton Corbet Castle, the magnificent ruin of which is dated 1579—that is, only a year before Wollaton was begun and at a time when Smythson was still to some extent involved with Longleat. Yet the house as a whole has the dramatic appeal of the Smythson houses, and the details of windows and orders are temptingly like those not only of the completed Longleat but also of a Smythson drawing (f. 16 in the R.I.B.A. collection) usually associated with Longleat. Though North Shropshire might be just within Smythson's area of operations once he left Wiltshire, the date obviously makes for difficult[y] [illegible] the gable form is [illegible] not found in Smythson's [illegible] ticated work, and [illegible] Smythson made a crude [illegible] of the house in 1627 (III/9b, [illegible] to have made no mention of [illegible] ing any previous connexion [illegible] family. Yet who else in 157[illegible] have produced so dramatic [illegible] so simple a design?

By contrast Dr. Girouard's [illegible] sion pushes his method of [illegible] tion by analogy too hard. If [illegible] son's authorship of the Hall [illegible] ford-on-Avon depends on the [illegible] larity of its porch to that of [illegible] ton, this is something we shall [illegible] to give up; for the details in each [illegible] are outweighed by the differe[illegible] (The porch is, on the other h[illegible] closer to those of Wootton [illegible] Fountains—neither of which [illegible] documentarily proved to be [illegible] son's.) In the case of Auboure[illegible] Lincolnshire, Dr. Girouard [illegible] a claim for John Smythson [illegible] stylistic grounds which would [illegible] in innumerable North Mi[illegible] houses of very varying date[illegible] this point we are almost entire[illegible] the realm of hopeful guess[illegible] Argument with Dr. Girouard is [illegible] ever, likely to be on the smallest[illegible] (do "prospect rooms" and [illegible] rooftop embellishments really [illegible] an increasing love for nature and [illegible] rather a desire to visually [illegible] surrounding countryside?), [illegible] vincingly does he marshal his [illegible] and argue his case.

The sympathetic reader of [illegible] book must give many thought[illegible] the future of such of these [illegible] houses as remain. All the grea[illegible] seem safe enough; several are [illegible] publicly owned and ought to be [illegible] secure. But it is only recently [illegible] Heath Old Hall, which was in [illegible] condition until the war, was pu[illegible] down after fifteen years of neg[illegible] Several also of the ruins [illegible] in danger, and one—Pontefract [illegible] Hall—has lately gone: Thorpe[illegible] vin is decaying fast, Shire[illegible] crumbles, the remaining fragment[illegible] Slingsby totter under the ivy, [illegible] Moreton Corbet—if indeed it be[illegible] to this group—is safe in the hand[illegible] the Ministry of Works. Yet the[illegible] are still eloquent and perhaps [illegible] torically important. It would [illegible] wretched pity if they disappe[illegible] altogether.

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THE TIMES
LITERARY SUPPLEMENT
LONDON PRINTING HOUSE SQUARE
Thursday January 26 1967
CENTRAL 2000

GUIDING PRINCIPLES

It was a happy coincidence that the Society of Architectural Historians and the Royal Institute of British Architects were moved almost simultaneously to mark England's debt to Nikolaus Pevsner. The awards of the Alice Davis Hitchcock Medallion and the R.I.B.A. Gold Medal are a fitting tribute to a great work of English scholarship. *The Buildings of England* began in a modest way in 1951 with Cornwall—200-odd pages of largish print. Since then the series—now, after occasional alarms for its future but secured by the generosity of the Guinness and Leverhulme trusts and the determination of the publishers, nearly three-quarters of the way to completion—has steadily grown in scope, depth, range of interest and authority. The later volumes are much more spacious, much more detailed and show the results of a much more thorough research. To say this is not to belittle the quality or the visionary daring of sixteen years ago. That was a time when the serious architectural guidebook was more or less unknown in this country. The first Pevsner volume was preceded in 1948 by John Betjeman's and John Piper's *Murray's Guide to Buckinghamshire*, whose gazetteer must have been the first English guide to tell us the names of any but the most popularly known architects or to mention approvingly anything built after 1837. This book, excellently illustrated, very lively and full of perky idiosyncrasies, was not, however, a piece of research; and of its type it has had very few successors.

The astonishing advance since the war in our general knowledge and—it is to be hoped—our understanding of the architectural history of England is not, of course, due to Professor Pevsner alone, or even to the type of research which his series represents. On the opposite page we carry a review of two books of architectural historiography of a different kind: because they are lavish, quite expensive and make something of a display, such books tend to be mockingly assigned to the coffee table. Certainly they are nice things to pick up and gaze at. But—various as their merits may be—they are not really for the casual, who glance at the pictures and require no more text than a name and a few catchy phrases. If their price inevitably keeps most people from seeing them except in libraries, the general interested public indirectly benefits from the spread of knowledge that they bring. When a new edition of *Nottinghamshire* is called for, Professor Pevsner will doubtless include Manor Lodge at Worksop; when his *Staffordshire* comes out, he will perhaps relate Wootton Lodge to the other Smythson houses in the light of Dr. Girouard's discoveries.

The research incorporated into *The Buildings of England* is of two kinds, which may be called historical and topographical. Both are essential to its success. Without the work of the historians and biographers we should have no more than quantities of unrelated facts. But without the topographical inquiries we should have no facts at all. The credit for the discovery of these goes in the first place to the armies of often anonymous workers who are responsible for all the range of local writing from the pamphlet in the church to the *Victoria County Histories*. But behind each volume lies also the crucial work of Professor Pevsner's own team, of whom the users of his books may be hardly aware, though he himself always pays generous tribute. Each volume in fact is the product of a vast and heterogeneous collecting and analysing of facts, the credit for which must go jointly to many workers of many different interests and capacities. The presidential genius of Professor Pevsner is as both catalyst and final interpreter.

The Buildings of England is a great work of synthetic scholarship. But great works of scholarship are not usually best-sellers. It is a very remarkable fact about this series that a collection which has established itself as an indispensable work of reference for scholars has all the marks of a real popular success (something which may also be said of that other great Penguin work of artistic scholarship, the *Pelican History of Art*, where again we owe something incalculable to Professor Pevsner). The tourist or the simple traveller in England today who wants to give more than a casual glance to his surroundings has a much more interesting choice of books to consult than the tourist of twenty years ago. Many people may find the brisker and chattier summaries in the *Shell Guides* more accessible than the detailed assessments of Professor Pevsner, more quickly suggestive of how much there is to see. Many will feel they need both fund a *Murray* if there is one). But what a change the scene shows since the time when all we had were the minuscule scraps of information in the *Blue Guides* or the gushing verbiage of Arthur Mee! Not long ago there was hardly a country in western Europe that was not better served than England. Now it is probable that no country in the world has its buildings so well documented and presented in a form so readily at hand to the whole educated and interested public. It is not only the devoted student of architecture to whom the relevant volume of *The Buildings of England* is as essential a companion in his travels as a good map. And even those who do not use or know their Pevsner at first hand still benefit immeasurably from his work and that of his peers and colleagues. Not only is it a quarry for all future guidebooks; it is thanks to the researches of a band of men and women of whom Professor Pevsner has become something of a symbol that information and understanding that were once the possession of a small group of specialists are now at hand for all who care for them.

Letters to the Editor

THE PASTOR FOUNDATION

Sir,—In *The Times Literary Supplement* (January 5) I have been personally alluded to by Mr. M. I. Finley. According to him, myself and some other persons are guilty of not having done anything in favour of Professor García Calvo and the colleagues expelled from the University. He thinks that in view of this any praise of Spanish classical scholarship is out of place.

It is my sincere opinion that in such a context Mr. García Calvo, myself and the rest of Spanish scholars should be judged according to our works as classical scholars rather than by our political views or commitments. I think this will be evident to any non-prejudiced person.

On the other hand, Mr. Finley seems to ignore everything about the positions of each of us in relation to the incidents. His question about what I did in favour of my expelled colleagues should have been addressed to them, in view of Mr. Finley's failure to answer it. For my part, I can state that I spoke for them before the Faculty members and the educational authorities; that I addressed a letter with the same purpose to the Madrid newspaper *ABC* (it is not my fault that it was not published); that when summoned by the judge my testimony was a favourable one. That, I think, clears the point. Mr. Finley should have been better informed of the Spanish events before seriously implicating us. Spain is not so far away after all.

All this does not mean that I endorse each and all of Mr. García Calvo's acts. But we have been friends for twenty-five years and we have many points in common. I only think it could have been better for the university that he had remained in his post. As to myself I am glad to continue working in the University of Madrid as do several other colleagues who reacted in the same way as I did. It is here where we can best contribute, according to our abilities, to the progress of our country.

FRANCISCO R. ADRADOS.
Facultad de Filosofía y Letras, Ciudad Universitaria, Madrid.

Sir,—Any reader who might think it worth while to glance back at the letters from Mr. M. I. Finley and myself printed in your last four issues would easily see which of us has misrepresented the other. I much respect Mr. Finley's great ability and energy; but these do not justify the increasingly bullying manner with which he admonishes those who do not share his academic or political point of view.

HUGH LLOYD-JONES.
Christ Church, Oxford.

NEW YORK PUBLIC LIBRARY

Sir,—Mr. William St. Clair's allegations about the motives of The New York Public Library (January 19) show no attempt to ascertain or understand the true basis of its policy before he voiced his disappointment in print. In reply to a letter he wrote me on January 2, 1967, I made him the following explanation on January 9:

"The reason for the cost of the negative photostats of the Berg manuscript of Byron's 'Curse of Minerva' (seventeen pages) is that the manuscript page is seven and thirteen sixteenths inches by twelve and thirteen sixteenths inches, which cannot be contained on the smallest photostat but on one which costs ninety cents an exposure. There is a service charge of forty cents for handling the bound-up volume of 'The Curse'. These are the Library's standard charges. Postage is additional: forty-five cents for surface and $1.35 by air.

"The reason for the conditions of use is that the Berg Collection is a memorial gift, given by a private individual, and the donor wished the Library to ascertain details about the scholar using Berg materials and about what specifically he wants to publish. This cannot be done unless we know who is using Berg materials. Therefore we require the return of photocopies and any copies made from them.

"The reason for my caution about quotations from 'The Curse of Minerva' is that it contains copious corrections and is an important manuscript that the library wishes to have edited as a whole in connexion with Lord Byron."

Mr. St. Clair, who is working on a book about Lord Elgin, did not wait to hear from me.

The Library operates its photographic service at cost. As for Mr. St. Clair's claim that its motive is to make money, he may be interested to know that it operates at a general deficit of over a million dollars a year.

Byron manuscripts of the importance of "The Curse of Minerva" do not often appear on the market and when they do are extremely expensive. It is therefore the responsibility of the curator of the Berg Collection to see that they are utilized to the best advantage of the scholarly world when they appear in print either in part or as a whole. In order to do this the Library must retain some voice in the way its properties are used. I can provide examples of similar procedures at other significant American institutional libraries. Some, indeed, seldom allow photocopies of important materials.

JOHN D. GORDAN.
Curator, Berg Collection.
The New York Public Library, Fifth Avenue and 42nd Street, New York, N.Y. 10018.

CAXTON SAVED

Sir,—Although relieved by the retention of the Caxton Ovid manuscript, no one in this country can feel proud of the method whereby this was achieved, as you imply in your restrained editorial of January 12. We should now be considering ways of avoiding similar embarrassments in future.

A simple procedure which was suggested previously but did not then gain support is the creation of a national fund with an initial government grant, to be administered with the advice of an expert and representative committee. Purchases of literary and historical manuscripts considered too important to be allowed to leave the country could then be made as necessary, and resold if necessary accepting payment by instalments to appropriate institutions, which would have breathing space in which to raise the amount required.

By such means might be saved not only the materials of scholarship, but also Britain's face.

J. F. W. BRYON.
Lecturer,
Department of Bibliographical Studies, College of Librarianship, Wales.

FIST OVER HAND

Sir,—Having just seen the correspondence and your editorial (January 5) on the issues raised in the review of my book, *The Economics of Underdeveloped Countries*, I am prompted to make the following brief comments.

First, misled presumably by your reviewer's innuendos (December 8), you seem to underestimate the wealth of empirical evidence and analysis that is already available on issues such as foreign aid (cf. the work of I. M. D. Little, Hollis Chenery, John Lewis, several available studies of I.B.R.D., United States Agency for International Development, &c.) *if only* economists such as your reviewer would care to look at it carefully, instead of indulging in casual empiricism only to turn up with selective and isolated examples in apparent support of *a priori* convictions (as demonstrated effectively by Professor Streeten and Mr. Hill in their letters).

Second, while I appreciate your compliment on my, and Dr. Thomas Balogh, having a "heart on fire", I hasten to repudiate your premise that polemics, contempt for one's fellow-economists with divergent views, and vituperation for a cool sifting of evidence are likely to follow and are presumably manifest in my book. I can improve on self-assertion and instead refer the reader directly to the book, or alternatively to reviews elsewhere (e.g., the review in *Economic Journal*, September, 1966) which find the merit of the book in the continual checking of hypotheses and ideas against available facts and experience (including my own).

Clearly, a polemical review, written from undeclared(?) value premises and itself containing bits of evidence to these virtues it could, seems to have misled you about the quality and "temper" of the current state of research into the underdeveloped countries and also of my book.

JAGDISH BHAGWATI.
Visiting Professor of Economics
Columbia University in the City of New York, New York, N.Y. 10027.

THE DIALECTIC OF ART

Sir,—"There is no question", Mrs. Antal writes (January 19) of her late husband's work, "that Antal knew what he was talking of" when he wrote of Fragonard's "patriotically royalist paintings of the *pre-Revolutionary period*" (my italics). But did he? The immediate context, in which the history painters, Beaufort and Brenet were named, should, she declares, have alerted "the informed reader" (i.e. the poor reviewer misled by her own errors as editor and indexer) to realize that the late Frederick Antal was, in fact, referring to Alexandre-Evariste Fragonard's work and not to anything by his famous father. But Beaufort died in 1784 and Brenet in 1792, while the younger Fragonard was only eight years old when the Bastille fell.

Were these photographs of the "proto-baroque" history paintings of the future pupil of J.-L. David that she has now found among her late husband's papers, so learnedly annotated after all? His two recorded paintings of scenes from the life of Henri IV are dated 1819 and 1830 respectively.

YOUR REVIEWER.

MASTER BINDER

Sir,—Your reviewer of *Modern Design in Bookbinding* (January 19) regretted the lack of one of Edgar Mansfield's own binding designs. At our suggestion Mr. Mansfield prepared an elegant design, but unfortunately the cost of reproducing it would have been so high that the final cost price of the book would have rendered it inaccessible to students.

Publishers hope that British printers and binders will make full use of new production techniques which will make it possible for ambitious designs to be adopted without immense price escalation. Books are of necessity expensive, and the purchaser expects their appearance to be pleasing—indeed handsome books stimulate reading and therefore sales.

PETER OWEN.
Peter Owen Ltd., 12 Kendrick Mews, Kendrick Place, Old Brompton Road, London, S.W.7.

THE WAR AGAINST ROMMEL

Sir,—May I be allowed to correct an error in my review of Vol. IV of the official History of the Second World War (January 19) which is entirely my fault and which may confuse some readers. Speaking of the preparations for the battle of Tunis I say Alexander ordered Montgomery to send "to Eighth Army" the 7th Armoured Division, &c.; I meant, of course, to say "to First Army".

YOUR REVIEWER.

FINE KNACKS

Sir,—Mr. John Carter's pendant and parodysmic reply (January 19) to what he calls my peevish and pettifogging letter is typical of the shopkeeper accused of over-pricing: abuse without argument.

I ordered *Victorian Detective Fiction* by post. I therefore had the opportunity of making what use I liked of the book, and of returning it without payment: an action which can be both unethical and distasteful.

I decided that it was more honest to pay the full price for this book, and then to give my careful opinion about it. Reviewers do not pay for their books, and others who discuss reviews are not always good customers. This is not to cast any reflection on these people. Mr. Carter chooses to make a personal attack on the man who has paid, and who has signed his name to his opinions. Not one of these opinions is answered. So much for Mr. John Carter.

JOHN R. HETHERINGTON.
Vernon House, 26 Vernon Road, Edgbaston, Birmingham, 16.

(*Other letters are on page 74*)



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ANIMAL, MUSICAL, HOSPITAL

JULIETTE ALVIN: *Music Therapy.* 174pp. John Baker. 36s.

Belief in the healing powers of music is of long standing, but it defies scientific establishment. It can undoubtedly benefit cases of mental illness and some research has been done on it both in America and in this country. Miss Alvin, who transferred her energies from the cello to the practice of musical therapy, founded a society to extend its use to other than mental patients, such as spastics, defectives, physically injured and retarded children. In this book she surveys what is known and aims at bringing about coordination of the various efforts and explorations that are being made along many different lines: "More cohesion is indispensable if music therapy is to become a real subject or even a discipline of its own". She has read widely from Aristotle to Jung and deals with case-histories from antiquity to recent medical publications. One of the difficulties of the subject, which is not wholly neglected in the book but which needs further elucidation, is that music is not a specific like aspirin, but is this piece of Bach, or that song of Schubert, this jazz record or that piano solo; what is required is a doctor's prescription for individual cases. More case-histories are needed. But as a survey of a little-known field of musical activity—we are only just beginning to train music therapists—this short book takes a look at all the relevant matters, distinguishes what is strictly therapeutic from what is vaguely beneficial, and relates what its author has to say out of her unique experience to a biological and philosophical discussion about the nature of music as such.

FOLK

Y. M. SOKOLOV: *Russian Folklore.* Translated by Catherine Ruth Smith. Introduction and Bibliography by Felix J. Oinas. 760pp. Hatboro, Penn.: Folklore Associates. London: Herbert Jenkins. £5.

Russia has an unusually rich folklore which to the average western reader is inaccessible because of the language barrier. The reissue of the English translation of Yuri Sokolov's comprehensive account of the subject is therefore welcome; it is no less welcome to those who read Russian, since the Russian original has anyway not been reprinted since the war. Despite the folklore boom in the Soviet Union (the fostering of folklore studies has been a beneficial by-product of Soviet insistence on the popular origins of culture and there are probably more professional folklorists in the Soviet Union than in any other country) Sokolov's account of the different genres and the general problems of Russian folklore, first published in 1938, is still the best general book on the subject. Sokolov belonged to the middle generation of scholars who received their training before the Revolution and whose work spanned both Tsarist and Soviet periods. His approach is more traditional and less dogmatic than that of later writers (he includes, for instance, the now neglected genre of religious folklore, the *dukhovnye stikhi*), and this is all to the good in a general book of this kind.

The introduction by Professor Oinas of Indiana University contains a note on Yuri Sokolov and his work, a good brief survey of the main developments in Soviet folklore studies since his death in 1941 and a substantial select bibliography of recent collections and studies to supplement the very useful bibliographies provided by Sokolov. Professor Oinas also notes pertinently the imperfections of this English version, which is repeated unrevised from the original edition of 1930.

BIRDS

Birds of Europe. Eighty colour-plates from the lithographs of John Gould. Text by A. Rutgers. In two volumes, 321pp. Methuen. 35s. each.

Some 80 per cent of the plates of this book would have benefited from drastic colour revision; some of the passerine species are more faithfully reproduced than the larger birds portrayed but few reach a high standard. Gould's paintings were unlucky and it is a great pity that greater accuracy was not secured. The fact that the plates are the work of N. V. Uitgeverij Littera Scripta Manet, Gorssel, Holland, where they were presumably printed, does not exonerate the British publishers, who could have compared the plates with Gould's original even though all Gould's copies may not be exactly similar. The letterpress by A. Rutgers appears to be accurate and to have been carefully compiled; it is fully sufficient for its purpose. It must be borne in mind, however, that the purpose of this book is presumably to bring Gould's work before a larger public and it does his name ill-service to present such an unreliable guide to the artist's delicate colouring of his subjects. The best part of this production was achieved in the binding department, presumably in London. The plates open beautifully.

HONG

AUSTIN COATES: *Prelude to Hongkong.* 232pp. Routledge and Kegan Paul. £2.

Mr. Coates has written essentially a history of the British connexion with China via Macao and Canton from the time of Weddell's voyage in 1637 to the cession of Hongkong by the Treaty of Nanking in 1842. The book's chief merit is that the author shows a much greater awareness of the difficulties facing the Portuguese authorities at Macao than do most English writers. His long connexion with the Chinese and his knowledge of their language also enable him to understand the Chinese—and more particularly the Mandarins'—viewpoint. He is thus able to present a balanced picture of the shifting triangular relationship between Portuguese, English and Chinese.

The founding members of the "Princely Hong" (Jardine, Matheson & Co.), and the activities of opium-smugglers and bible-bashers in the early nineteenth century provide some wryly amusing material of which the author makes the most. Peter Mundy, Admiral Anson, Lord Macartney, George Chinnery and Harriet Low make their inevitable appearance in these pages; but space is also found for less familiar figures such as the adventurer-interpreter Paulo Norette, the obstreperous country-trader George Smith, the courtly governor of Macao, Adrião Silveira Pinto and his British contemporary Captain Charles Elliott, R.N., the first (and much maligned) governor of Hongkong. The author retells the story of the duel between Elliott and Commissioner Lin Tse-hsü over the destruction of the opium chests at Canton and the subsequent removal of the British from Macao, with sympathy and understanding for these two exceptionally honest men, as well as for the Portuguese governor who was placed in such a delicate position between them.

Based on the best secondary sources, this lucid and lively work is likewise provided with suitable illustrations, sketch-maps and an index. It can be warmly recommended to readers interested in the history of European intercourse with China, and to all visitors to the "Fragrant Harbour" of Hongkong and the "City of the Name of God" of Macao.

FAUNA

CHARLES SWEENEY: *The Scurrying Bush.* 208pp. Chatto and Windus. 25s.

By the time he was five, Mr. Sweeney tells us on his first page, it was obvious to his mother that he was much more interested in animals than in human beings. His preference remained with him, and in this volume he describes his experiences over many years in Africa without mentioning any politicians, and bringing people in at all only incidentally. It is quite an achievement, and the result is a fascinating glimpse into a world of insects and reptiles, animals and birds.

Mr. Sweeney's priorities are clearly defined in the passage describing an invasion of driver ants. A friend had been covered in them, and following the author's advice at last, he "stumbled away, cursing and raving, carrying several hundred of the ants with him. I wandered away having spotted a wingless grass hopper that I particularly wanted for the collection, and I did not see John for the next ten minutes."

There are plenty of humorous moments, perhaps the most telling being the author's descriptions of the reactions of various guests on learning that they were expected to share a bathroom with a crocodile. From Mr. Sweeney's pages, and through all the personal anecdotes, the reader can acquire quite a treasury of information about the fauna of eastern Africa.

TIME

G. D. YARNOLD: *The Moving Image.* Science and Religion, Time and Eternity. 234pp. Allen and Unwin. 37s. 6d.

In a familiar passage, Plato writes of God as making a kind of moving image of eternity, "and while setting the heaven in order, he made an eternal image, moving according to number, an image of that eternity which abides in oneness". It is this image that we call time, and while Plato's words are a description rather than a definition, they have stamped on later thought two permanent features—namely, that time is a reflection of motion in the widest sense, that is, of change, and that time is measurable.

Mr. Yarnold was a research scientist before he became a university teacher and an Anglican clergyman, and unlike many other writers on the question, he really does understand that the theory of Relativity arose out of the need to define distant simultaneity in terms of light signals, and the experimentally established constancy of the velocity of light for all observers. He also has a clear understanding of the notion of continually increasing entropy which gives time a direction, and of the distinction between our psychological apprehension of duration and measured time.

It is nevertheless in the theological implications of the concept of time that Mr. Yarnold is specially interested, and though his book is in the no man's land where science, philosophy and religion meet, it is more theological than anything else. Here is a thoughtful discussion of what is meant by creation (whether once-for-all or continuous), of the compatibility or otherwise between God's foreknowledge and man's freedom, of the qualitative distinction between the eternal and the merely everlasting, and of the possibility of revelation of the eternal.

This is a quiet and persuasive book with much sound learning concealed between its pages. Perhaps Mr. Yarnold does not pay sufficient attention to the revolution achieved by Kant in our notions of space and time, and he leaves the reader a little uncertain how literally his phrases about time being "imposed" on phenomena are to be taken. But though he has no startling new theory to propound, he treats themes of perennial interest refreshingly.

ECOLES

FREDERICK B. ARTZ: *The Development of Technical Education in France 1500-1850,* 274pp. The Society for the History of Technology and M.I.T. Press. Obtainable from the Book Centre. £3 4s.

The earliest signs of what would now be called technical education in France may be found in the Utopian ideas of Rabelais and Montaigne and in the educational systems of the Jesuits, Oratorians and the *Frères des écoles chrétiennes.* The development of manufacturing industry and commerce in the seventeenth century was reflected in the establishment of a number of royal academies under the guidance of Savary and Colbert. In the Enlightenment technical education received a considerable impetus, and primary and secondary schools were set up to prepare young men, especially in the poorer classes, for service to the state and to trade.

All these developments are faithfully sketched in this thorough monograph—one of a series published by the Society for the History of Technology in conjunction with the Massachusetts Institute of Technology Press—but it is with the French Revolution that technical education really came into its own. Mirabeau, Talleyrand and Condorcet put forward their programmes, the École Polytechnique was founded in 1794, the Écoles des Arts et Métiers gave practical instruction to large numbers, and the Université de France, founded in 1808, was intended by Napoleon to regulate education throughout the entire country—though it never in fact did so. Church influence, suppressed in the Revolution, came back with the monarchy, but a system of state-supported schools nevertheless took shape. The confessional conflict was sometimes bitter, but France remained the leader in the field of technical education throughout the whole of this period.

Professor Artz, who is Professor Emeritus of History at Oberlin College, brings his study to an end with the year 1850, when French supremacy in this field was being challenged by Great Britain and Germany. He claims with justice that in the period from 1500 to 1850 the French developed all, or nearly all, the basic forms of modern technical education; and in the course of time all other countries from Russia to the United States and Japan modelled their technical schools on those of France.

STAR-GAZER

ANGUS ARMITAGE: *John Kepler.* 194pp. Faber and Faber. 21s.

The colourful life of Johannes Kepler (1571-1630) has attracted the interest of many biographers, but some of these have paid less attention to his scientific work than to his somewhat mystical beliefs. Dr. Armitage has attempted to restore the balance in an interesting portrayal of Kepler as a steadfast seeker after the true laws of nature. Kepler, like his contemporary Galileo, was a firm believer in the value of observation, as opposed to the Greek philosophy of pure thought. In his astronomical work he was dependent on the observations of Tycho Brahe, but he had none of the advantages enjoyed by the wealthy Dane. Always poor, dogged by ill-health and family troubles, he lived in the midst of the religious persecution which attended the Thirty Years' War. Had he been granted the advantages of wealth and patronage he might have achieved much more, yet his discoveries paved the way for Newton and the great scientific revolution of the eighteenth century.

Kepler possessed what Brewster has called "that obstinate perseverance which must conquer all difficulties". How many laborious calculations, how many hours must have been spent in fruitless searches after the truth we can only imagine, for the invention of logarithms came only late in his life. In 1619 in his *Harmony of the Universe* he exulted in the discovery of his third law, which allowed him to calculate the positions of the planets with greater accuracy. His three laws stated the scientific facts, but he failed to find an explanation for them. Yet he seems to have had the first nebulous ideas of a force directed towards a central body, and his faith never faltered: "I have written my book, whether it be read by this generation or by posterity matters not: it may well wait a century for a reader. . . ." Long before the century was out, Newton had given the world his *Principia,* with the laws of universal gravitation. It is an interesting thought that Kepler's last published work, *The Dream,* was a science-fiction story of a voyage to the moon, a voyage that may soon come true, thanks to the scientific laws that he helped to establish.

In writing this book, Dr. Armitage has consulted many of the original texts, and he has certainly succeeded in showing us a Kepler who was a pioneer of modern scientific thought.

COMRADE

MAURICE DOBB: *Argument on Socialism.* 64pp. Lawrence and Wishart. 3s. 6d.

Mr. Maurice Dobb occasionally takes time off from his justly famous researches into economic theory and economic history to write a propaganda booklet for the Communist Party, of which he is now a veteran member. Surprisingly good at this sort of thing, and totally indifferent to the raised eyebrows of his fellow-academics, he knows how to produce a smoothly written and plausible tract.

According to the publisher, his arguments for socialism in contemporary terms". In point of fact he does little more than use a certain amount of rather carefully selected recent material to buttress arguments familiarized by generations of communist propaganda. Any serious examination and comparison of the two systems, as exemplified by their present-day national representatives, there is virtually nothing in most of his fellow veterans who have remained faithful to the Party throughout its vicissitudes. Mr. Dobb appears to have learnt little and forgotten much. It is extraordinary that a man of such intelligence and learning can voluntarily choose to wear and indeed himself help to make such a tremendous admiration for their own country.

Yet in this judicious, well-written study Dr. Sheehan enables us to realize both why Brentano towered above his contemporary professors and how he represented the dilemmas of late nineteenth-century academics, primarily in Germany, though their British counterparts, during the 1880s and 1890s before the shock of the Boer war and the 1906 Liberal election victory, were not all that different.

He is of further interest because of the rich, diverse influences which moulded his character and views. The Italian aristocratic mercantile family which had migrated to Frankfurt and married into the minor German nobility had produced, among others, Lujo's uncle, Clemens, an important literary figure of the Romantic Conservative-Catholic revival, and his aunt, Bettina, who had for a time occupied the position of young girl-friend to the aging Goethe. Lujo's own Roman Catholic education, arranged by a widowed German mother, was rather conventional and dull, but nevertheless the victory of Protestant Prussia over Austria in 1866 provided a traumatic experience both for him and his family, and for a time made them feel stateless. Since he was beginning to read such dangerous authors as Michelet he was shipped off to Dublin, and stayed with his brother-in-law, Peter de Page Renouf, who taught at Newman's Catholic College and was described by Acton as the most learned Roman Catholic in Great Britain.

On these Catholic foundations Protestant influences were now imposed. Lujo went to Gottingen University, where he eagerly imbibed the doctrines of Adam Smith. These were, however, unlikely to satisfy him completely. In 1868 he travelled to England with Dr. Engel, the head of the Prussian statistical bureau, to see whether co-partnership could cure the conflict between capital and labour. It was in London that Brentano met the French educated social democrat John Malcolm Ludlow, the founder of the Christian Socialist movement of 1848-54. Ludlow had wanted to be a Frenchman and had been compelled to make a none too successful career for himself in England. He developed strong feelings of attachment to the still rather uprooted Brentano, became a kind of father confessor to him and immediately appreciated his talents. The discussion of trade unions, rather than co-partnership, dominated English politics at the time, and Ludlow was able to introduce Brentano to Frederic Harrison, the positivist who drew up the minority report of the trade union commission, William Allan, the secretary of the Amalgamated Engineers, and Robert Applegarth of the Carpenters and Joiners Union. Brentano rose to academic fame by writing the first full and thorough study of the "New Model" Amalgamated Engineers trade unions which he, like Ludlow, saw as playing a neutral role between the political parties and supplying an addition, rather than an alternative, to Adam Smith's economic Liberalism. Meanwhile the Franco-Prussian war had broken out; Brentano was converted by the victory against Napoleon III into a supporter of the New German Empire, and approved of the annexation of Alsace-Lorraine, a fact which caused his friendship with Ludlow and Harrison appreciably to cool.

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Yet Dr. Sheehan shows how, during the 1880s, Brentano was unable to maintain his position, gradually coming to the conclusion that the free market economy was not working. Thus he became interested in cartels and their implications, especially for labour, and in a tariff-ringed Mittel Europa as a means of protection against the cheap agricultural produce of the New World. Yet, partly inspired by John Burns and the successful strike of the English dockers during the more prosperous 1890s, he took the lead in fighting the protectionist agrarian policy of the reactionary Junkers, and with his working-class sympathies became one of the sources of Marxist Revisionism. Dr. Sheehan examines Brentano's friendship and break with Friedrich Naumann, whose unethical concept of power-politics and support for a measure refusing to allow Poles to hold meetings in their own language were factors in their estrangement.

Though he was imbued with a particular notion of academic integrity which made it impossible for him to participate effectively in party politics Brentano was, like most of the German academics of his time, willing to respond rather uncritically to the patriotic appeal. Thus, partly because of a strong pro-Boer reaction against British imperialism, he allowed himself with other professors to be used by the government as an advocate of a German navy, and he showed enthusiasm for the national unity of Germany in August, 1914, which he rather inaccurately claimed was due to the work of the Socialists of the Chair. He chiefly blamed the allies for the outbreak of the war and this did not improve his academic reputation in England, except among some of the members of the Union of Democratic Control. Yet Brentano soon returned to his liberal moderation, opposed the chauvinistic annexation policy of the German government and rather ineffectively sought for an early peace. For a brief spell he actually cooperated with Kurt Eisner in his bizarrely socialist Bavarian Republic.

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WRITING FROM PRAGUE

MAX BROD: *Der Prager Kreis.* 214pp. Stuttgart: Kohlhammer. DM.19.80.

Der Prager Kreis, a volume of reminiscences and observations, is a welcome supplement to Herr Max Brod's autobiography, *Streitbares Leben,* published in 1960. At the age of eighty-two Max Brod has lost none of his zest, none of the generous devotion to the work of other writers which has made his name inseparable from that of Kafka. His retrospective account of the Prague Circle—he rightly asserts that there was no such thing as a Prague School, but only groups of writers held together by personal friendship or by common influences—errs only on the side of generosity. While it is certainly true that a number of Prague writers have been unjustly neglected, it is difficult for an outsider to believe that the city harboured quite as much talent, if not genius, as his references to countless forgotten names and works would suggest. Herrmann Grab, who died obscurely in his American exile, is one instance of an outstanding writer who deserves to be better known than he is; but Max Brod seems unaware that some of Grab's work has been reprinted since the last war, and omits the book from his bibliography.

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The presentation is informal and a little sketchy, with more description of persons and works than sustained criticism, some polemical asides on recent academic criticism both of Kafka and of Prague writing in general, and quotations from interesting documents either previously unpublished or forgotten. A number of the last bear on Kafka's life and work. Yet it is Max Brod's own personality and personal reminiscences that come across most vividly to the reader.

SOCIALIST OF THE CHAIR

JAMES J. SHEEHAN: *The Career of Lujo Brentano.* A Study of Liberalism and Social Reform in Imperial Germany. 223pp. University Chicago Press. £2 12s.

The Socialists of the Chair, those pioneer promoters of the study of economic history, usually appear as a mere string of names in histories of economic thought. Yet during the 1880s and 1890s they fascinated eager young English scholars perturbed by what they considered were the inadequacies of Gladstonian Liberalism. Though for most Europeans Professor Lujo Brentano was much the most popular of the Kathedер Sozialisten, what he said, as opposed to what he was, aroused less interest among English visitors to Germany because he had such a tremendous admiration for their own country.

Yet in this judicious, well-written study Dr. Sheehan enables us to realize both why Brentano towered above his contemporary professors and how he represented the dilemmas of late nineteenth-century academics, primarily in Germany, though their British counterparts, during the 1880s and 1890s before the shock of the Boer war and the 1906 Liberal election victory, were not all that different.

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NAZIS AND AUSTRIA

DIETER ROSS: *Hitler und Dollfuss.* 1933-1934. 341pp. Hamburg: Leibniz Verlag. DM.25.

Dieter Ross has written the third volume in the *Hamburger Beiträge zur Zeitgeschichte.* It confirms the view that the murder of Dollfuss was perpetrated by Austrian National Socialists in July, 1934, without Hitler's permission, indeed in defiance of the tactics he had adopted towards Austria since the previous September. During the first spring and summer of Nazi rule in Germany Hitler did all he could to stimulate a successful Nazi putsch in Austria, or to induce elections there which could be used to the same purpose. By September, 1933, he came to realize that an unarmed Germany was provoking European opposition by its attempts to terrorize Austria, and that, as Ambassador Hassell frequently reported from Rome, Germany's path to the south-east would be blocked by her own isolation.

It was Mussolini's hostility which most worried Hitler. In the winter of 1933-34 this seemed to be growing, particularly after a speech from Munich on February 19, 1934, made by Habicht, the Austrian Nazi leader who was also a member of the German Reichstag; on this occasion Habicht offered the Austrian Government a week's truce, veiling a threat of subsequent renewed violence. To foreign indignation, and more specifically that of Italy, Berlin replied by a gesture towards Belgrade. But Mussolini invited Dollfuss and Gömbös to Rome to sign the Rome Protocols in March. On April 10 Hitler, at a meeting with Neurath, Blomberg, Hassell and Bülow, declared that Germany could not afford, for military reasons, to interest herself in Austria. To Habicht on April 18 he made it clear that this was only temporary.

Dieter Ross regards Hitler's statement on April 10 as a surrender to the German Foreign Office, whose officials were, as he points out, timid about Austria after the Customs Union squabble in 1931 and other clashes. But there was nothing final about this "premder". Hitler was a brilliant opportunist and he learnt to be patient until Germany was armed. Indeed the surrender meant so little that when Hitler met Mussolini in Venice in June he returned to his earlier programme for Austria, demanding elections there and a change of Government. On his return he told Rosenberg that Mussolini seemed acquiescent.

Dr. Ross does illustrate the extraordinary intrigue and treachery which entangled the whole Austrian question; as usual the ambition of Fey and Rintelen emerge distastefully. What he does not tell us is whether the massacre of June 30 in Germany had repercussions among the Austrian Nazis, though he suggests that it must have done so.

An interesting point to which Dr. Ross draws attention is that the Italian military attaché in Vienna in this period was Pabbo, a Nazi sympathizer. Thus Mussolini's attitude even at the time of the Rome Protocols was not as uncompromising as the policy of Mauriale, his Press Attaché in Vienna, who paid the Heimwehr, might have led one to expect.

GERMANY SCREENED

ANDRÉ MAUROIS: *An Illustrated History of Germany.* Translated from the French by Stephen Hardman. 296pp. Bodley Head. £5 10s.

There is a good deal more illustration than text to this book; it is nearly all interestingly chosen although not always well presented and reproduced. There is a riot of medieval illustration in which the Emperors take the lead; one of the most delightful comes from the Vatican Library and depicts Henry IV at Canossa. After photographs of the famous sculptured figures of Naumburg and Bamberg we are carried forward through Dürer and Strigel to the Merian family and the younger Ter Borch's painting of the peace conference at Münster in 1648. Then, after a wealth of Habsburg youths and children in the eighteenth century and before the inevitable photographs of our own, the nineteenth provides portraits of the Grimm brothers of fairy-tale fame and various Menzel paintings of social life. An early print of Krupps at Essen is particularly well chosen, as is a caricature from Simplicissimus.

As for the historical text, M. Maurois has always been an able simplifier and what emerges is not often misleading and is sometimes excellent. A book like this is rather like seeing history on television; if one is accustomed to reading it, so much illustration is distracting and seems affront to interrupt what one would like to read. If the text here is regarded as merely the explanation of the pictures, then it is more than adequate. But if one had nothing else this would indeed give a sketchy idea of German history.

The jacket claims the book to be a history of the German people; if the princes predominate as long as there are any, that is to say up to Bismarck and William II, this may be no contradiction. The relation of modern Germany to the Germans outside its frontiers, a difficult subject which has helped to bring about wars, is not well handled. It is not made clear, for instance, that the Sudeten Germans as such did not exist before 1919 since they were simply German-speaking Austrians who lived in Bohemia and Moravia. Apart from the reproduction of a painting by Beckmann there is no reference, whatever to any kind of German art in the twentieth century. Although the book goes up to 1965 Thomas Mann and Arnold Schönberg might never have existed. It is equally perplexing to find Wilhelm Humboldt's educational work completely neglected.

This kind of criticism is no doubt harsh. Again the analogy of television comes to mind. An illustrated history is shaped by the illustrations that become available. If a print of Humboldt's university proves elusive the subject may be dropped. Much discarding is essential and this method of discarding often works quite well. By and large M. Maurois's book is extremely enjoyable and as education not to be despised. A few notes on further reading would have compensated for the chief omissions.

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By R. J. Mehta. With 4 plates in colour and 150 monochrome plates. 64/18/-. Published by Taraporevala, Bombay. 1966. LONDON STOCKISTS: LEISURE PUBLICATIONS, 24/32 St. John Street, Angel, E.C.1.

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by The Bishop of Coventry and Canon William Purcell
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ONLY EXIST

COLIN WILSON: *Introduction to the New Existentialism.* 188pp. Hutchinson. 25s.

Briefly, this is an attempt to revitalize existentialism: to save it from what the author regards as its pessimism and loneliness: and, by the use of Husserl's notion of intentionality and other devices brought in more or less ad hoc, to push it in the direction of a more "meaningful", "life-affirming" and generally jollier *Weltanschauung*.

Mr. Wilson's concern is not ". . . whether philosophy has a right to ask questions about the meaning of human existence: this I take for granted". To take *this* for granted is well enough. But what he also takes for granted is that it is clear what such questions would mean, and how one would know whether an answer was good or bad. This is what vitiates the author's attempt, like other similar attempts. It is not, as those to whom Oxford-style philosophy is anathema sometimes pretend, that "philosophy" must, by some divine fiat, name only the study of meaning and concepts. On the contrary: there are plenty of other important jobs to be done, and nobody will mind very much if we call some of them "philosophy". But it ought at least to be clear what the job actually is, and how it can be done well. There must be criteria of assessment if we are to distinguish those who have something worth saying in print from those who merely objectify their own neuroses.

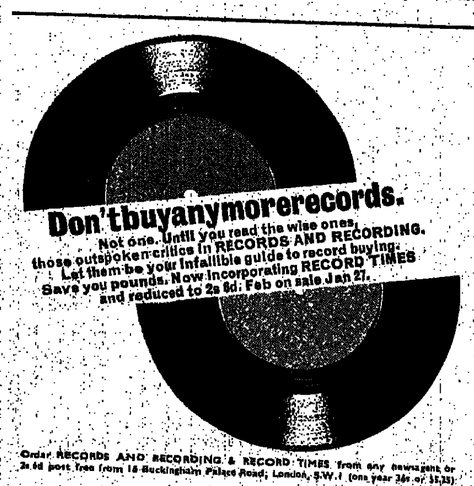
Mr. Wilson has some things which are worth saying, particularly in his criticisms and assessments of other writers: but his positive thesis will appeal only to those who, like himself, have rejected traditional religious and ethical systems but still demand an "answer" to life, a "meaning", and what Mr. Wilson describes as "peak experiences" (these are like "mystic experiences", only more secular and twentieth-century: he suggests L.S.D. as a way of having them). Freud's view, that to ask for "the meaning" of life is a sign of mental ill-health, is no doubt (perhaps deliberately?) extremist, but it indicates a positivist approach which Mr. Wilson brushes aside far too brusquely.

This is a serious weakness, and leads him into not a few absurdities: of which the view, perhaps borrowed from Sartre, that insanity is always a voluntary state is a bad one, and the view that most philosophers of the school of linguistic analysis "regard religious questions as meaningless" is merely grotesque. It seems a pity that someone so widely read and so obviously intelligent should not bother to understand something, at least, of what professional philosophers have been doing for the past few decades. If Mr. Wilson could add something of their patience, respect for fact, and dislike of vagueness to his own quite impressive armoury of insight, perceptiveness and enthusiasm, he might write something which would persuade reasonable men rather than merely reflecting the crises of identity, alienation, neurosis, hopelessness or however we care to describe the modern malaise. (And one of the most important problems is how one should adjudicate between the various descriptions offered to us by—among others—Sartre, Marx and Freud.)

The important distinction today is not between those who have different "answers" to life; but between those who demand such "answers" (and no doubt, for the most part, get them—either from a traditional authority or from their own soul-searching), and those who are quite uncertain about what such a demand would mean and whether it ought to be made. It is not clear whether Mr. Wilson is offering a cure, a comfort, a fantasy-world which some of us may care to inhabit, or the solution to a genuine intellectual problem. Just this general question lies behind current discussion of the philosophy of religion, which is highly relevant to this book and to many others. We need to know not just what we are being sold but how we are to decide whether to buy or not.

In a rather Huxleyan way, Mr. Wilson offers us a passage through the doors of perception into what he insists is a *real* world of "beauty and intensity". It is sometimes doubtful whether he opposes "real" in this context to "illusory", "ersatz" or "boring". The latter seems most likely. For the notions of intentionality and choice, of which as a dutiful if dissatisfied existentialist he makes so much, do not square well with the notion of objectivity. His world is something which you *choose* to see: it is the way out of boredom and passivity. Many readers may welcome his use of Freudian and Sartrean insights to stress the extent of human responsibility, often tacitly denied by human beings; many will, however, feel suspicious of Mr. Wilson's world, which is put forward as a specious answer to the question of how that responsibility should be used.

Mr. Wilson's world, like that of Sartre and many other writers, is curiously loveless and individualistic. There is a good deal about "developing consciousness", and very little about relationships with other people. Like many metaphysicians, Mr. Wilson seems tacitly to despair of the ordinary world of human affairs: of such things as kindness, friendship, the giving and receiving of food and drink, and other equally pedestrian things which many psychologists would regard as marks of mental health. Presumably those who find little satisfaction in this world need to invent others; and during the course of his invention Mr. Wilson has certainly given us some penetrating observations, some of which may be useful in puncturing the complacent. No doubt it is also true that all of us, as he does, invent our own worlds to some extent, when the burden of the real world lies too heavy. But at least we can be conscious of what we are doing, and resist the temptation to dress it up as a philosophical theory. A placebo can be a useful thing, and may be (like this book) worth looking at in its own right. But it is not really a medicine.



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LAW AND ACCIDENT

RUDOLF CARNAP: *Philosophical Foundations of Physics.* Edited by Martin Gardner. 300pp. Basic Books. £2 5s.

STEPHAN KÖRNER: *Experience and Theory.* 250pp. Routledge and Kegan Paul. £2 5s.

There are no surprises in Carnap's views on the nature of physics. Anyone familiar with the views of the logical positivists could have put down the matter of *Philosophical Foundations of Physics*. Though it has an editor the manner of the book is surely Carnap's own. Lucid and inexorable, the arguments move gently forward, untouched either by the views of other philosophers past and present, or by any realistic concern with the actualities of scientific method. The pattern of argument is this: some item from scientific discourse, say "law", is presented in the simple formalism of classical formal logic. It is shown without any difficulty that certain important features of science are not expressed by this formulation. This is supposed to create a "problem", since the method of formulation of the structure of, say, a law of nature is such as to preclude representation of the necessity with which the laws of nature are invested. The odd thing about Carnap-type philosophy of science is that he and his many followers make no attempt to take the obvious way out, which is, of course, to abandon the oversimplifications of classical formal logic, and to return to a close attention to real examples of scientific work to see how laws are really distinguished from accidental generalizations. This sort of philosophy of science, for all its elegance, is the intellectual descendant of scholasticism, in its *a priori* style.

By contrast, Stephan Körner's book, though not containing many detailed scientific examples, does give the impression that he is prepared to reconsider, from time to time and under the pressure of the exigencies of actual thinking, whatever is taken to be, at any time, the root principles of logic. The plot, so to speak, involves first some modern metaphysics which establishes the structure of experience, and so by implication the logic of actual descriptive language, followed by an account of the formal structure of theories, and their "harmonization with experience". In neither of these main parts does Professor Körner take logic for granted. The great merit of this book is that he is prepared to consider new logical principles as the basis of correct reasoning in fields in which the traditional principles seem to create gratuitous problems. This is particularly well brought out in Chapter Four, on empirical predicates, where the notion of "inexactness", developed in the previous chapter and in other work by Professor Körner, is deployed. In the course of theories two processes, idealization and "deductive abstraction", are seen at work, by which properties and individuals, fitted to be the subject matter of propositions of "exact" logic, are created. The book is wound up with extraordinarily interesting remarks on the kinds of logical principles which should operate or do operate in the description of one's environment, moral life. Here several interesting suggestions are made that perhaps be fully worked out by author in a later book.

He suggests, for instance, that it may be possible to express the nature of reasoning with inexact propositions in his system for handling the inexact predicates of empirical experience as the basis of empirical science. Further, he shows and pretty conclusively, that in practical science, understood as he understands it, could not imply that stands it, could not imply that were no "effective and indisputable choices.

This is not a book for the general public and probably the same will not intend it as such. Much of the argument hangs on knowledge of formal logic and on having a taste for the particular flavour of the symbolical logical systems.

THALES TO ARISTOTLE

ROBERT S. BRUMBAUGH: *The Philosophers of Greece.* 276pp. Allen and Unwin. 35s.

Professor Brumbaugh's book is a general introduction to Greek philosophy from Thales to Aristotle. To compress this into a little more than 200 pages of text he has, of course, had to be rigorously selective, and in this space he could not reasonably be expected to attempt to substantiate more fully the controversial theses he expresses. He does, however, include a useful bibliography and some extensive scholarly notes which will guide the reader to further discussions of the questions he raises. Perhaps the most prominent feature of Professor Brumbaugh's treatment is his emphasis on the modernity of Greek philosophy. The subtitle that appears on the jacket of the book (though not, surprisingly, on the title-page itself) is: "the men and ideas that shaped our understanding of the world about us", and on page 2 he suggests that modern philosophers "all agree that we are still seeing the world in an ancient Greek way".

Unfortunately, his enthusiasm for his subject leads him to make a number of uncritical judgments. To take a particularly glaring example, we are told that Anaximander built a model of the motions of stars and planets, with circling wheels moving at different speeds. Like our modern planetarium projections, this made it possible to speed up the observed patterns of planetary motion and find in them a regularity and definite ratios of speed.

Yet the evidence that Anaximander constructed a sphere to represent the heavens is extremely dubious, and it is not even certain that he drew a clear distinction between the movements of the planets and those of the fixed stars. To attribute any definite theory of planetary motion to him is almost certainly grossly anachronistic, and when we reflect that he is reported to have held that the fixed stars are closer to the earth than the sun and moon, Professor Brumbaugh's assessment of his work as an astronomer appears far too favourable.

Other Presocratic philosophers, too, are flattered by Professor Brumbaugh's interpretations. He suggests that, in doing away with a personalized agency such as the goddess Justice in Anaximander, Anaximenes had broken through "this last trace of myth", and he credits Parmenides with the invention of formal logic, claiming that he *explicitly* recognized that "noncontradiction is a fundamental property of existence, as well as of thought". His account of ancient atomism, however, is much more cautious. He is well aware of the dangers of comparing ancient and modern atomic theory, and indeed sets out the major differences between the two in a useful table. Again, in the discussions of Plato and Aristotle provide reasonable, if rather stereotypic, outlines of their more important ideas.

Professor Brumbaugh ranges widely for the illustrative comparisons which his account is enlivened, and invites his readers to compare Heraclitus with the Zen Buddhist Basho, and Parmenides with the school of Advaita Vedanta and he encourages us to look at Renault's *The Last of the Renaissance* check the soundness of its portrayal of Socrates. He includes some maps and diagrams and many attractive, if sometimes rather irrelevant, illustrations.

This is a stimulating, not to say heady, account of early Greek thought which can be recommended to the beginner or non-specialist as he is prepared to go on to consider its conclusions with those of modern scholars. I encourage the reader to think about the relation between ancient and modern philosophy and scientific ideas. But it is sometimes at the cost of making thought of the Greek philosophers appear deceptively straightforward and accessible.

HOMER TO LUCIAN

JOHN H. FINLEY: *Four Stages of Greek Thought.* 114pp. Stanford University Press. London: Oxford University Press. £2 (Paperback, 24s.).

ANTHONY J. PODLECKI: *The Political Background of Aeschylean Tragedy.* 188pp. University of Michigan Press. London: Cresset Press. £2 10s.

LUKIAN: *Wie man Geschichte schreiben soll.* Griechisch und Deutsch. Herausgegeben, übersetzt und erläutert von H. Homeyer. 309pp. Munich: Wilhelm Fink. DM.28.

The task of condensing a lifetime's thought about great literature into four lectures designed for an audience mostly unacquainted with the language in which the great literature was written must always be dangerous. This contemplation by Professor Finley of four stages in Greek literature wins the reader first by the beauty of its writing, then by its apt choice of quotations simply put across without encumberment of footnotes, and thirdly by new ideas felicitously expressed. The Heroic Mind is the mind of Homer, which "somehow frees the inner mind, precisely because external objects are so firm, to follow as firmly its imaginative life". The general synthesis of traditional oral poetry of older eastern epic, and of the creative craftsmanship of the poet himself is admirably presented. The Visionary Mind is the mind of Aeschylus and Sophocles with its new more complex literary style, a vision which spies overlapping meanings and to which the world forever presents similarities and hints at underlying laws. The Theoretical Mind describes Euripides and Thucydides, who "stood between two worlds, dazzled by ideas yet never quite willing to cut the bonds of sense"; particularly good, as one would expect, is the relation of Thucydides's antithetic style to his antithetic thought. Finally Plato and Aristotle are seen as dispelling the disorder underlying the rational surface of human conduct and setting forth a morally comprehensive scheme in nature.

Dr. Podlecki deals with Aeschylus as an engaged artist. The book is pleasantly written and easy to read even if too generous sometimes in discussing the views of predecessors. That the *Persians* is "engaged" drama is certain, and a good case is made that Aeschylus is concerned to stress Salamis and Themistocles at the expense of Marathon and Miltiades on the eve of Themistocles's ostracism. With the connected trilogies the case is less clear, and it is disconcerting that engagement is limited to the first play of the Danaid trilogy and to the last plays of the Theban trilogy and the *Oresteia*. The parallel between the fifty daughters of Danaos and Themistocles in Argos is surely very far-fetched, and the praise of Amphiaraos in the *Seven against Thebes* is surely needed at that point to contrast with the condemnation of Polyneikes. On the other hand Aeschylus certainly is saying something about the Argive alliance about the Areopagos in the *Eumenides*: the suggestion that he and Pericles had gone too far is very interesting. The *Prometheus* is a problem. Dr. Podlecki well illustrates the traditional features of tyrant in the Aeschylean Zeus plays with the idea that Zeus is coloured from Hiero of Syracuse his final conclusion is that Zeus who has formulated the specific which the maturing democracy laying at the door of the former regiment from which it had evolved question: what did Aeschylus with this tyrannical Zeus?

Ed. Homeyer has produced immensely competent text, translation and commentary for essay on writing history, with discussion of its date, character, manuscripts, and transmission will think that ninety pages of introduction and 120 pages of commentary are excessive for the three pages of Lucian's elegant but very original essay. However, everything is there, and the translation makes this also available for those who do not know the language.

Arts and Crafts

BEDFORD, JOHN. *Old Worcester China. English Crystal Glass.* Cassell, 64pp. each. 10s. 6d. each.

The Cassell series, "Collectors Pieces", has now reached numbers nine and ten, each of them, as their predecessors, neatly tailored to the pocket and filled with the main facts about the subject discussed. The two volumes now issued, like the others with one exception, are by the very knowledgeable enthusiast who writes under the name of John Bedford. For reasons which are not easy to follow he insists upon using the word Crystal in addition to English and Glass as if that gave the material some special quality—but as other manufacturers in other lands use the same magical word to describe their productions, we, and they, could get on quite well without it. The story of the rise of the English industry from the days of Verzelini down to the nineteenth century is told simply and lucidly and the book can be heartily recommended as a bantam introduction to the subject.

The Worcester story, from its small beginnings at Bristol, is dealt with no less faithfully and none of the essential points of importance to the embryon collector escape the author's eagle eye. In each case the illustrations are admirably chosen, and the comments are shrewd and lively.

CALVERT, EDWARD. *Eleven Engravings.* With a prefatory note by Raymond Lister. 34pp. Cambridge: The Golden Head Press. £3 3s.

Raymond Lister, author of the admirable study *Edward Calvert* (Bell, 1962), is the publisher as well as the editor of this collection of all the engravings made by Calvert between 1827 and 1831. These were the golden years of the brief flowering of Calvert's genius, the period of Shoreham, where William Blake had visited the young "ancients", his disciples Palmer and Calvert. The antiquity these young artists sought to create under the remote influence of the Greek Revival) was in truth the legendary Golden Age Blake had expressed in his woodcuts for Thornton's Virgil, whose influence upon both Palmer and Calvert is so evident. Calvert's *Chamber Idyll* (about 2in. ×3¼in.) is one of the masterpieces of the art of engraving.

Original impressions of these plates are now very rare, and the editor's purpose in this pleasant volume is to provide the collector and student with an accurate record of Calvert's achievement. The collotype process captures on the whole very well the fine delicacies of Calvert's unsurpassed technique.

LALIBERTÉ, NORMAN, and JONES, MAUREEN. *Wooden Images.* 136pp. Studio Vista. £2 16s.

Wood is yet another medium enjoying a renaissance in the arts, and this guide to the making of relief, sculptured and assembled images is well done, and the many illustrations surveying the centuries are well selected, particularly those of Red Indian figures that once stood outside cigar stores.

Biography and Memoirs

WRIGHT, PAMELA. *A Poor Man's Riches.* 210pp. MacGibbon and Kee. 36s.

Refugees and officials alike come under wry scrutiny in this account of the United Nations Relief and Works Agency at work in the Middle East. Miss Bright uses fictitious characters to illustrate the points she noticed in her travels but they ring true and the whole book is put together with insight, descriptive power and some humour.

VANSITTART, JANE (Editor). *Katharine Fry's Book.* 160pp. Hodder and Stoughton. 30s.

In Vansittart's lucky discovery of a massive family chronicle, written and illustrated in her later years by the eldest daughter of Elizabeth Fry, the Quaker reformer. Here is a selection from its 600 pages, recording Fry and Gurney family history, home life, seaside holidays and private romances at the turn of the nineteenth century. Drawing on her mother's journal as well as her own memories the writer gives a fresh picture of Elizabeth Fry as her own family knew her. The book, embellished with Katharine's own sketches, provides some pleasant browsing.

BOOKS RECEIVED

[The inclusion of a book in this list does not preclude its subsequent review]

To quote a single instance, attractive to collectors of strange links with the past: the poet Campbell, visiting the Frys, claimed that a friend of his grandfather had known the Old Countess of Desmond (reputed to have been aged 140 at her death in 1604) and had heard at first hand her recollections of dancing with Richard III, whom she recalled as a handsome man and no hunchback—which accords well enough with Sir Bernard Burke in his biography of the Old Countess.

Government

BRIDGES, LORD. *The Treasury.* 248pp. Second edition. Allen and Unwin. 30s.

A difficult problem faced Lord Bridges and his publishers in this second edition of his excellent work on the Treasury. The first edition appeared only three years ago, but they have been years of great change. The Department of Economic Affairs has come into existence. The finance of universities, arts, and science no longer adorns the Treasury. These severances are referred to in the short new preface, but the text is otherwise quite unchanged: so it must be confessed, without any derogation from the general value of the book, that the dust-jacket claim of presenting "the present organization in detail" is not justified. Indeed it is one of the problems of government today that it is impossible to produce a picture which is at once detailed and up to date. There is much food for thought in the fact that out of the fourteen books which have so far appeared in this series, two describe departments which have ceased to exist, two more whose names, organization and functions have been much changed, and one which has lost virtually half its business.

History

ALLISON, K. J., BERESFORD, M. W., and HURST, J. G. *The Deserted Villages of Northamptonshire.* 48pp. Leicester University Press. 10s. 6d.

This is a companion study to that recently undertaken for Oxfordshire, the investigation of the sites of deserted villages and the causes of their disappearance having been made by a Leicester University research group. An accompanying map locates eighty such lost villages in Northamptonshire and names two more whose situations are unknown. A number of these were abandoned in the century after the Black Death, but many more between 1450 and 1700, the period of evictions and the conversion of arable to sheep farming. A general discussion of the findings is followed, as in the Oxfordshire volume, by a list of the villages with brief notes about each.

Leslie Bailey's B.B.C. Scrapbook. Volume One. 1899-1914. 224pp. Allen and Unwin. £2.

For more than thirty years Mr. Bailey has been compiling social history for the B.B.C. and passing it on to the listeners and viewers in the form of "Scrapbooks". He has drawn his material from the rich and the poor, the highborn and the lowly, the eminent and the unknown.

Beginning with a grisly X-ray photograph of the hand of Queen Mary (in 1898 Duchess of York) it ends with the Christmas truce in the trenches of France in 1914. In between there is something for everybody, from the hour-glass figure and "aloof eroticism" of Miss Camille Clifford as the Edwardian Gibson Girl, to the first old age pensioners drawing their five shillings in 1909, when a weekly income of ten shillings debarred the septuagenarian from claiming it. This book will give pleasure for a long time to come: it catches history on the wing.

HELM, P. J. *Jeffreys.* 208pp. Robert Hale. 25s.

Judge Jeffreys is too firmly established in the popular estimation as one of the monsters of history for any defence of him to make much difference now. Mr. Helm does his best, without being too lavish with the whitewash. No doubt Jeffreys was unlucky to be on the losing side in 1688 and to become "a scapegoat for the Tories and a painted devil for the Whigs". The legend, bolstered by Macaulay, has endured. Mr. Helm, bringing in evidence verbatim reports of Jeffreys's utterances on the Bench, seeks to show that in the context of his times his general treatment of prisoners was reasonable, nor was the Bloody Assize itself a uniquely ferocious episode in English legal history. It is at all events an ably argued case for the defence.

Humour

CERF, BENNETT. *Laugh Day.* Illustrated by Michael K. Frith. 288pp. Hammond, Hammond. 21s.

No one, other than possibly Mr. Bob Hope, can have so large and well-indexed a collection of jokes and anecdotes as Mr. Bennett Cerf. Seven previous selections are listed, and there were others earlier. There is never a duplication and the fun is good-natured.

Mathematics

BEALE, J. E. *Introduction to Complex Numbers for Technical Students.* 42pp. Allen and Unwin. £2 10s.

This is a new method of teaching called Programmed Learning applied to complex numbers, De Moivre's Theorem, the expansion of trigonometrical functions in powers, and locus problems. The pages are not to be read consecutively, the page to which the student turns being dependent upon the answer which he gives to the question set in this method (resembles snakes and ladders.) It is unlikely that the method will help the abler mathematician, and it requires a good deal more paper than the conventional text-book, but it may well be of assistance in diffusing an understanding of mathematics among those who would be deterred by the rigour of the conventional approach.

BELL, A. W. *Algebraic Structures.* 144pp. Allen and Unwin. 25s. (Paperback, 15s.)

This is a modern treatment of some aspects of group structure and certain related topics. The treatment is axiomatic. The author is head of the department of mathematics at the College of Education, Nottingham, and the book is the second in the series of Mathematical Studies intended for sixth form pupils, teachers and university students.

Philately

COLLAS, P. *Australian Postage Stamps.* 110pp. Brisbane: Jacaranda Press. London: Newnes. 25s.

As a philatelic officer in the Australian Post Office, Mr. Collas has had access to official records enabling him to write a concise account of Australian postal affairs from the pre-adhesive period of the former Australian Colonies. The pre-federation issues of each state are dealt with briefly, followed by the federal issues up to 1966. Separate chapters deal with postmarks, forgeries, postal stationery and other aspects of Australian philately including the Australian overseas territories. In total, an introduction to the subject of interest to the general collector but unhelpful to the technical specialist student.

Stanley Gibbons Elizabethan Postage Stamp Catalogue. 1967. 3rd edition. 421pp. Stanley Gibbons. 20s.

One of the two semi-specialized catalogues now published regularly and covering the British Commonwealth issues of the present reign, this new edition is enlarged by reason of the new issues to be included and because 316 newly listed varieties of earlier issues have been added. Prices, as last year, are in sterling and United States dollars, a feature unique among British stamp catalogues. Quotations are as up to date as the very fluid market allows.

Religion

MONK, ROBERT C. *John Wesley: His Puritan Heritage.* 286pp. Epworth Press. £2 2s.

During the past thirty years or so there has been a tendency to stress the Anglican or Catholic content of both John Wesley's teaching and Charles Wesley's hymns. In this book, however, Dr. Monk returns to the traditional nineteenth-century interpretation of John Wesley as "a leading representative of the Reformed sector of the English religious scene". He turns first to Wesley's use of the writings of the English Puritans as revealed in the abridgements he made for his *Christian Library*. Then he considers the extent to which Methodist theology derives from Puritanism, especially its insistence on "justification by faith" and the "experimental" nature of true religion. Finally, he moves on to that aspect of Christian belief in which the Evangelicals and the Puritans had most in common—that of the everyday life of the believer: self-examination, self-denial, the "gathered" church, family worship, family discipline and education. Provided that the reader forgets neither Wesley's strong theological objections to certain High Calvinist doctrines nor his indebtedness to the Catholic tradition, he should gain from this book a valuable insight into two religious movements, the similarity between which is more often taken for granted than understood.

Social Studies

Our Changing Fare. Edited by T. C. Barker, J. C. McKenzie, and John Yudkin. 163pp. MacGibbon and Kee. 36s.

Our Changing Fare comprises nine papers presented to a conference on food habits held in 1965. They represent contributions to this study by economic historians reinforced by nutritional experts, who between them cover general surveys of changing market conditions as well as specialized studies in the consumption of such particular commodities as bread, meat, fish, and fruit. They present much new material, the result of careful research; indeed, what we have here is the raw material, rather than the finished product, in the shape of a history of our changing food habits through two centuries. Inevitably, in such a composite product, it is sometimes difficult to see the wood for the trees. Indeed, so far as the general reader is concerned it might have been helpful if one of the historians had opened with a general background sketch of the economic and social developments to which much of the subsequent material is related.

Sports and Pastimes

HOUSBY, TREVOR, and LINSELL, KEITH. *Coarse Fishing Illustrated.* 64pp. Herbert Jenkins. 7s. 6d.

So many books are written on practical coarse fishing these days that there is little new left to impart to the reader, but this book has the advantage of being presented in an almost magazine format and relies to a great extent on illustration. The result is an attractive production.

PROLE, DAVID. *From My Sporting Life.* Misprints and clangers from the life of sport. Pictures by William Rushton. Liverpool: Scouse Press. 3s. 6d.

A sequel to Mr. Fritz Spiegl's *What the Papers didn't Mean to Say*, confined to extracts from the sports pages of our newspapers (not excluding *The Times*), and relying on many of the same antiquities and errors. Natural as these are to ball-games that involve shots and passing, they can become a shade monotonous. The most spectacular example unfortunately remains something of a mystery, as its context is not explained.

Theatre

BOSWELL, ELEANORE. *The Restoration Court Stage, 1660-1702.* 370pp. Allen and Unwin. £3 10s.

When this work appeared in 1932 it was widely welcomed both for its expert treatment of the royally-sponsored entertainments and for its rich documentation from newly-discovered material in the Public Record Office. Particularly informative and interesting are the detailed accounts relating to the performance in 1675 of *Calisto*, the last relic of the Stuart masque tradition. This proved to be an expensive affair and no further attempt was made to emulate its splendours.

REPRINTS AND NEW EDITIONS

The following new editions have recently appeared: *The Bach Reader*, edited by Hans T. David and Arthur Mendel (475pp. £2 10s. Dent), which first appeared in 1945; *The Book of Libel* by Charles Angoff, with an introduction by Martin Gansberg (483pp. £2 10s. Thomas Yoseloff), first published by Essential Books in 1946; *An Introduction to the History of Central Africa* by A. J. Wills (442pp. 30s. Paperback, 18s. Oxford University Press), the first edition of which came out in 1964; *West Highland Steamers* by Christian Leslie Dyce Duckworth and Graham Easton Langmuir (204pp. £2 2s. Prescott: T. Stephenson), first published in 1935; *To the Great Southern Sea* by William Albert Robinson (223pp. 30s. Peter Davies), first published in 1957; *Mahatma Gandhi* by Jawaharlal Nehru (171pp. 30s. Asia Publishing House), first published in 1949; *The Development of the Theatre* by Allardyce Nicoll (292pp. £3 3s. Harrap), first published in 1927; *Cotswold Countryman* by J. Arthur Gibbs, edited by John G. O'Leary (187pp. 30s. MacGibbon and Kee), first published in 1898 under the title *A Cotswold Village*; *Countryman on the Moors* by John C. Atkinson, edited by John G. O'Leary (160pp. 30s. MacGibbon and Kee), first published in 1891 under the title *Forty Years in a Moorland Parish*; *The Zimmerman Telegram* by Barbara W. Tuchman (244pp. £2 5s. Collier - Macmillan), first published in 1958; *Asia* by the late Sir Dudley Stamp (731pp. £3 15s. Methuen), first published in 1929; *Deep Sea Sailing* by Erroll Bruce (248pp. £2 10s. Stanley Paul) was first published in 1953; *Paraguay* by George Pendle (196pp. 21s. Oxford University Press) was first published in 1954.

The price of *Britain's Role Tomorrow* by Christopher Mayhew is 30s., not 35s. as stated in Hutchinson's advertisement last week.

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Letters to the Editor *(continued)*

WHEN TO TRANSLATE?

Sir,—I am dismayed by a passage in your interesting front-page article of January 12, 1967. Your reviewer states that the average British history student can of course not be expected to read Dutch or German, or one of the Scandinavian or Slavonic languages. Hence, he goes on, many historians from these countries publish in English or French. The second statement is not entirely untrue although I venture to doubt that foreign historians address themselves primarily to the British undergraduate. However, it is only a half-truth for your reviewer grossly overrates the proportion of publications in English or French. Dutch historians, contrary to what your reviewer seems to think, do not write much of their work in those languages, never did this and never will be able to do it. And why, after all, should they? If, as your reviewer suggests, even professional English translators cannot do their work satisfactorily, it seems a pretty desperate task for us, Dutch or Germans, Russians or Chinese, to serve British students adequately. However, the rare publications which your reviewer has in mind may be helpful. Yet they do not solve the essential problem which is that no one can understand the history of a country without knowing its language and that, consequently, all study of, for example, nineteenth and twentieth-century European history remains dismally superficial unless the student is able to read at least German.

Moreover your reviewer is shockingly and irrationally unfair to those Belgian historians who write in Dutch. He seems to hate the Flemings, and their language. Of course, he is entitled to his eccentricities but he should be more cautious in publicly exhibiting them. He does not doubt that they wish to expel French from the University of Louvain because that language has, for centuries, been the greatest vehicle of international culture. Personally I fail to see the logic of this statement but I am sufficiently generous to assume that your reviewer is being witty. Then he accuses the "officially bi-lingual Flemish Belgians" of choosing "out of a spirit of narrow fanaticism and deliberate parochialism . . . to turn their backs on the world of scholarship and to publish their research in Flemish rather than in French". One wonders whether your reviewer wishes us to take such banalities seriously or is he being witty again? If not, he may perhaps ask himself what sort of man or woman his officially bi-lingual Belgian is supposed to be. Do they write both languages equally well and naturally, French in the morning, Dutch in the afternoon? Secondly, it would be useful if he cared to explain where in his view parochialism begins. Dutch, after all, is the language of twenty million people and about fifteen universities. What, in the third place, does he mean when he tells us that because Flemish historians write in their own language (which is Dutch: that at least he ought to know) some no doubt excellent work has remained unknown outside Ghent? I suggest that people in Louvain, Leiden and Amsterdam would be able to study it. Finally, it is patently untrue that Flemish historians refuse to publish in English or French. In fact they write in French or English much more frequently than their Dutch colleagues; witness Ganshof, Dhondt, Van Caenegem from Ghent, Van Houtte, Van der Wee, Van Uytven from Louvain—and many more fanatical provincials of this calibre.

It is of course a pity that—together with innumerable major works in other languages—publications in Dutch or Polish or German are doomed to remain so sadly unknown in Oxford or London, although in my experience we remain remarkably cheerful in spite of the fact that British undergraduates do not read us, but is it not slightly naive on the part of your reviewer to think that scholars ought to express themselves exclusively in the two languages which he happens to be conversant with? It would make life easier for him, no doubt, but why should we, who have been brought up and trained in different traditions and who teach in obscure languages in countless foreign universities, bother about the odd limitations of your lamentable reviewer? We, at any rate, have the pleasure of being able to read *him*.

E. H. KOSSMANN.
Thorbeckelaan 180, Groningen.

Sir,—We have read with amazement some remarks on historical writing in the review of G. Lefebvre's *Thermidorians* (January 12). We have become used over a long period to the high level of accuracy and good manners of your reviewers. In this case, both are lacking. Your readers may be interested to have some facts and figures concerning the remarks that Flemish scholars "publish their research in Flemish rather than in French"; they concern Ghent, which is mentioned expressly in the article. A total of thirty-three books (excluding textbooks, works of vulgarization and editions of texts) published since 1945 by the professors of history in Ghent includes seventeen works in French, thirteen in Dutch and three in English. Five of the thirteen books in Dutch have been translated into French, German or English; of the remaining eight books in Dutch five are only of national or local importance and five have French summaries, which leaves three books in Dutch without translation and without a French summary (cf. *Liber Memorialis* of the Faculty of Letters of Ghent, 1960, and the yearly reports of the University, with list of publications).

The series *Studia Historica Gandensia*, containing offprints of learned articles published by Ghent historians and started in 1963, contains so far fifty-two numbers, among them twenty-five in French, twenty-one in Dutch, four in German and two in English. Of the twenty-one in Dutch twelve concern one particular town or village in Flanders or Holland and six one particular Flemish region; only three concern international topics.

So much for the scholars "who chose predictably to turn their backs on the world of scholarship to publish their research in Flemish", as your author puts it. Incidentally, it is interesting to note that a reviewer writing on translations does not understand the difference between a written language and a spoken dialect. The language of scholarship both in Holland and in Flanders is Dutch. Flemish is only one of the numerous groups of dialects of the Dutch language.

As to the accusations of "narrow fanaticism and deliberate parochialism" and "self-mutilation" which your reviewer bandies about, your readers will judge them in the light of the above figures. We wonder whether he is trying to be insulting, if so: *n'insulte pas qui veut*, particularly not under cover of anonymity. Are all scholars whose mother tongue does not happen to be one of the few world languages to stand convicted of "narrow fanaticism" when they publish "some excellent work" in their own language? Are their languages only to be used for trivia and reduced to the level of peasant dialects because they are not universally known? And where is the line to be drawn? Are Italians allowed to continue publishing works of scholarship in their own language, of which your reviewer writes that few students appear to have even a reading knowledge, or has your reviewer reserved his particular wrath for Flemish scholars writing in Dutch?

It is cheap for somebody whose mother tongue happens by good luck to be a world language to sneer at other scholars because they publish some of their work in their own less international language. They are fully aware of the implications of their predicament, which so obviously elude your reviewer. We suggest that it would be fair to let them judge for themselves what they should do instead of heaping ill-informed abuse upon them.

W. BRULEZ, Lecturer in Economic History.

S. J. DE LAET, Professor of Ancient History.

J. DHONDT, Professor of Contemporaneous History.

P. LAMBRECHTS, Professor of Ancient History.

G. SANDERS, Lecturer in Ancient History.

E. I. STRUBBE, Professor of Palaeography.

R. C. VAN CAENEGEM, Professor of Medieval History.

H. VAN WERVEKE, Emeritus Professor of Economic History.

A. VERHULST, Professor of Agrarian History.

Rijksuniversiteit, Ghent.

SAMODOVOLNOST

Sir,—Will you please permit me to retract my statement, in your issue of December 22, that the word *samodovolnost* is to be found in two dictionaries published in this country? It is not. As I said in my previous letter, I am not a Russian scholar and I relied in giving these references on a Russian speaker whom I consulted. It is now clear that my inquiry (made necessarily in some haste and by telephone) was misunderstood. My informant thought that my concern was not with the existence of a precise word but with the general concept of "self-sufficiency" in Russian. Consequently, having confirmed in the two dictionaries which he had at hand the existence of the noun *samodovolstvo* and the adjective *samodovolny* he confidently asserted that I was correct.

For my part in perpetuating this inaccuracy I offer unreserved apologies. May I also reiterate my conviction that the value of Mr. Bayley's book and the bearing of my criticism on it is not affected by whether *samodovolnost* exists or not. I would not wish consideration of the significant issues raised by Mr. Bayley's book to be obscured by my assertion of a linguistic inaccuracy.

YOUR REVIEWER.

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Further particulars should be obtained from the Secretary, the University, Aberdeen, with whom applications (eight copies) should be lodged not later than 18th February, 1967.

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Terms and conditions of appointment will be supplied on application to the undersigned.
The appointment, which will be terminable by two months' notice in writing on either side, will be subject to the National Scheme of Conditions of Service, and the successful applicant will be required to pass a medical examination for superannuation purposes.
Applications, stating age, qualifications and experience, together with the names and addresses of two referees should be sent so as to reach me at the Town Hall, Accrington, by the 10th February, 1967.
KENNETH YATES, Town Clerk.

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APPLICATIONS are invited from graduates with good academic qualifications for a POST of ASSISTANT LIBRARIAN or SENIOR ASSISTANT LIBRARIAN, in charge of Social Sciences from 1st September, 1967. Salary on the scale £1,105 to £1,340 or £1,470 to £2,630 with F.S.S.U. benefits. The person appointed as Assistant Librarian would, subject to satisfactory progress, normally expect promotion to the Senior grade not more than three years from appointment. Candidates should preferably have a degree in one of the Social Sciences but those who only have appropriate library experience in this field or an interest to specialise in it will be given serious consideration.
Further particulars may be obtained from the Registrar, University of East Anglia, Earlham Hall, Norwich, NOR 88, with whom applications (one copy only) together with the names and addresses of three persons to whom reference may be made should be lodged not later than 20th February, 1967.

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Further particulars from County Librarian, Demesne Avenue, Ballymena, who will receive applications up to 15th February, 1967. Canvassing of members of the employing authority, directly or indirectly, shall disqualify the candidate.

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Applications (one copy) giving the names of three referees should reach the undersigned by 28th February, 1967. Further particulars may be obtained from G. R. Cowie, M.A., LL.B., J.P., Secretary of the University.

UNIVERSITY OF BELFAST
SENIOR LIBRARY ASSISTANTSHIP
The Senate of The Queen's University of Belfast invites applications for a post of Senior Library Assistant (male or female) to take charge of a branch library to be established in a new Pre-Clinical Sciences building (under construction), and serving the Departments of Anatomy, Biochemistry and Physiology. The appointment is from 1st August 1967, or such other date as may be arranged, and the successful candidate will work initially, pending completion of the Pre-Clinical building, in the University Medical Library at the Institute of Clinical Science. The salary scale is £800 by £55 to £950 by £50 to £1,100 by £55 to £1,210 per annum, plus F.S.S.U. Initial placing will depend on experience and qualifications. Senior Library Assistants are eligible, under certain conditions, for promotion to the grade of Assistant Librarian on a scale rising to £2,095.
Applications (one copy) giving the names of two referees should reach the undersigned by 28th February, 1967. Further particulars may be obtained from G. R. Cowie, M.A., LL.B., J.P., Secretary of the University.

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Salary: New A.P. I/II (£780—£1,220) plus London Weighting. Possession of at least Part I of the L.A. Examination would be an advantage and would ensure placing within A.P. II (minimum basic salary £980). Forms to be returned not later than Monday, February 20th.

Neither post requires Saturday or evening duty. Excellent canteen facilities.

Further details and application forms obtainable from Stanley Dean, F.L.A., F.R.S.A., Borough Librarian, Central Library, Manor Park Road, Sutton, Surrey.

T. M. H. SCOTT, Town Clerk.

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This post is additional to the one at the International Affairs Desk in the House of Commons Library, recently advertised. The closing date for applications for either post is now 13th February, 1967.

WRITE to Civil Service Commission, Savile Row, London, W.1, for further details and application form, quoting 6582/67.

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BOROUGH OF EC[illegible]
SENIOR ASSISTANT [illegible]
NORMAN MITCHELL, Town Clerk, Town Hall, Eccles [illegible]

BOROUGH OF FLE[illegible]
LIBRARIES DEPARTMENT
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J. R. BARNES, Town Clerk [illegible] 20th January, 1967.

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HERTS
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Further details from the Academic Registrar, Hatfield College of Technology, Hatfield, Hertfordshire, to whom completed applications should be returned by 10th February, 1967.

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Particulars from County Librarian, County Hall, Hertford. Applications within 14 days.

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Applications (quoting two referees) to the Borough Librarian, J. K. Mentor, F.L.A., Public Library, Gabriel Street, St. Ives, Cornwall, not later than Saturday, 11th February, 1967.
V. RAINEY-EDWARDS, Town Clerk, The Guildhall, St. Ives, Cornwall.

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Applications, on forms obtainable from the Borough Librarian and Curator, Central Library, Fairfield Road, Kingston upon Thames, should reach him within 14 days from the publication of this advertisement.

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D. J. MILLWARD, Town Clerk.
P.O. Box 70, Kitwe.

LANCASHIRE COUNTY COUNCIL
APPLICATIONS are invited for the following post:
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Qualifications: Part I (Intermediate) Examination.
Salary, starting point according to experience and qualifications.
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Applications, stating age, qualifications and experience, together with the names of two persons to whom reference may be made, must reach the undersigned not later than the 11th February, 1967.
[illegible] SAMUEL, Town Clerk.
Town Hall, Llanelli, Carms.
[illegible] January, 1967.

CITY AND COUNTY BOROUGH OF LINCOLN
SENIOR ASSISTANT, REFERENCE LIBRARY
APPLICATIONS are invited for this POST. Salary grade A.P. III (£1,180 to £1,435). The person appointed will be Deputy in the Reference Library and will have responsibility for special services including scientific, technical, and commercial information.
Applicants should be Chartered Librarians with appropriate experience. The post is superannuable. Medical examination required. Removal expenses paid.
Applications stating age, education, qualifications and experience, together with the names of two referees, should be sent to the Director, City Libraries, Free School Lane, Lincoln, by 6th February, 1967.
[illegible] HODGSON, Town Clerk.

LONDON BOROUGH OF EALING
PUBLIC LIBRARIES
GRAMOPHONE LIBRARIAN A.P. II/III (£1,085 to £1,310)
Commencing salary according to qualifications and experience.
Preference will be given to applicants with Library Association Examination (Part I), partial Registration and/or suitable library experience and a good knowledge of Music.
Applications, giving age, education, qualifications, present post and salary, and previous experience, with the names of two referees, should reach the Borough Librarian, Central Library, Walpole Park, Ealing, W.5, by 30th January.

LONDON BOROUGH OF HAVERING
PUBLIC LIBRARIES
PRINCIPAL ASSISTANT REFERENCE LIBRARIAN—Salary A.P. III (£1,255 to £1,510). Further particulars and application forms from the Borough Librarian, Central Library, Romford, Essex, by 9th February, 1967.

LIBRARIANS

LONDON BOROUGH OF NEWHAM
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APPLICATIONS are invited from suitably qualified librarians for the POST of:—
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The post is that of second-in-charge of a medium sized branch library.
Entry to scale in accordance with qualifications and experience.
Applications, giving date of birth, qualifications and experience, and the name of one referee, should be sent to the undersigned by 6th February, 1967, quoting (C).
JAMES GREEN, Borough Librarian.
East Ham Library, High Street South, London, E.6.

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Required at Easter, CHARTERED LIBRARIAN (Grade II) to take charge of a specialised library of approximately 12,000 volumes. Applicants should have an interest in the History of Art and allied subjects. Salary scale £1,650 by £75 to £1,875.
Forms, returnable by 10 February, from the Education Officer, Estab. 2a, County Hall, S.E.1.

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(University of London)
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Applications, with names of two referees, to the Assistant Secretary, Royal Veterinary College, Royal College Street, London, N.W.1.

BOROUGH OF NEATH
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APPLICATIONS are invited from Chartered Librarians for the above appointment within Grade A.P.T. III (£1,180 to £1,435 per annum). Consideration will also be given to applicants who have passed the Final Examination of the Library Association.
The person appointed will be required to take charge of the Libraries in the absence of the Librarian.
The appointment is subject to the National Conditions of Service, the Local Government Superannuation Acts, 1937 and 1953, and to the passing of a medical examination.
Detailed applications, stating age, qualifications and experience, together with the names of two referees should reach the undersigned not later than 15th February, 1967.
T. A. RENNISON, Town Clerk, Civic Centre, Neath.

NORTHAMPTONSHIRE COUNTY COUNCIL
COUNTY LIBRARY
APPLICATIONS are invited from Chartered Librarians for the following POSTS:—
Headquarters Lending Library, SENIOR ASSISTANT. (A.P. II-III, £1,020 to £1,435.)
An interesting post for a librarian with talent for work planning and supervision, and giving useful Headquarters experience.
Towcester Region, SENIOR ASSISTANT (A.P. II-III, £1,020 to £1,435).
This post is next in seniority to that of Regional Librarian.
St. Crispin Hospital.—LIBRARIAN (A.P.III, £1,220 to £1,435).
A post of detailed responsibility in a large rural mental hospital on outskirts of Northampton, with every support from County Library staff and stock.
Northampton is 55 minutes from Euston.
Conditions of Service will be in accordance with the National Joint Council's Scheme. Salary entry points will reflect qualifications and experience.
Further particulars may be obtained from R. Wright, County Librarian, County Library, Angel Street, Northampton, by whom applications must be received not later than Monday, February 20th.
J. ALAN TURNER, Clerk of the County Council.

BOROUGH OF NUNEATON
SENIOR LIBRARIAN
APPLICATIONS are invited for the post of Senior Librarian (i/c Administration Section) in the Nuneaton Library. Salary A.P. II-III, starting point according to qualifications and experience.
The Central Library is accommodated in a new building, having photo-charging, and gramophone records and picture loan collections, readers' advisory service, and other facilities.
Forms of application and further information from the Town Clerk, Council House, Nuneaton, Warwickshire.
Closing date February 11th, 1967.

COUNTY BOROUGH OF ROCHDALE
APPLICATIONS are invited from suitably qualified persons for the POST of: ASSISTANT CATALOGUER.
Salary within the Librarians' Grade to a maximum of £1,220 per annum (A.P., I/II). Commencing salary according to experience and qualifications.
Applications giving full information together with the names and addresses of two referees to Chief Librarian, Central Library, Rochdale, by 11th February, 1967. Relationship to any member or senior officer of the Corporation must be declared.
K. B. MOORE, Town Clerk, Town Hall, Rochdale.

RUGBY BOROUGH LIBRARY
APPLICATIONS are invited from Chartered Librarians for the POST of TECHNICAL LIBRARIAN-CATALOGUER on the scale for professional librarians (from 1st February, 1967) in the range £1,060 to £1,435 per annum, commencing salary according to qualifications and experience.
Applications giving full particulars, together with names of two referees, should reach The Borough Librarian, Borough Library, Rugby, not later than Saturday, 4th February, 1967.
I. E. ASHWORTH, Town Clerk.

(continued on back page)

PUBLIC AND UNIVERSITY APPOINTMENTS

UNIVERSITY OF BIRMINGHAM
FACULTY OF ARTS
H. G. Wood Chair of Theology
APPLICATIONS are invited for the H. G. WOOD CHAIR in the DEPARTMENT of THEOLOGY.
The University is seeking a scholar whose interests stretch across the boundaries between theology, the natural sciences and philosophy.
The salary will be in the professorial range, £3,570 to £4,990, with F.S.S.U. benefits.
Further particulars may be obtained from The Registrar, University of Birmingham, P.O. Box 363, Birmingham 15, to whom applications (twelve copies from candidates in the U.K. and two from candidates overseas), including the names of three referees, should be sent by 4th March, 1967.

UNIVERSITY OF BIRMINGHAM
DEPARTMENT OF ENGLISH
APPLICATIONS are invited for the POST of LECTURER or ASSISTANT LECTURER in ENGLISH LITERATURE from 1st April, 1967, or as soon as possible thereafter. Salary on the scale £1,470 by £90 to £2,010 by £65 to £2,180 by £90 to £2,270; by £90 to £2,630 (Lecturer) or £1,105 by £75 to £1,180 by £60 to £1,340 (Assistant Lecturer) with F.S.S.U. benefits.
Applications (six copies), naming three referees, should be sent by 27th February, 1967, to the Assistant Registrar (Arts and Law), the University of Birmingham, P.O. Box 363, Birmingham 15, from whom further particulars can be obtained.

ST. DAVID'S COLLEGE, LAMPETER
CARDIGANSHIRE
ENGLISH DEPARTMENT
APPLICATIONS are invited by 28th February for the POST of ASSISTANT LECTURER in ENGLISH (mainly Old and Middle English language and literature to 1500); duties to begin 1st October, 1967; university salary scale; F.S.S.U. membership.
Application forms and further particulars from the Principal.

COUNTY OF CORNWALL
APPLICATIONS are invited from GRADUATES, preferably holding an Archives Diploma, or with experience of work in records or historical research, for the appointment of ASSISTANT ARCHIVIST in the County Record Office at Truro. The salary will be on A.P. II (£1,020 to £1,220), rising to A.P. III (£1,220 to £1,435).
Applications giving full particulars of age, qualifications and experience, together with the names of two persons to whom reference can be made, should be sent to the undersigned not later than the 10th February, 1967.
F. T. VERGER, Clerk of the County Council.
County Hall, Truro.

COUNTY COUNCIL OF ESSEX
ESSEX RECORD OFFICE
APPLICATIONS invited from graduates with a good Honours Degree in History or allied subjects for the POST of ASSISTANT ARCHIVIST in the Essex Record Office.
Salary scale, A.P.T. IV (£1,290-£1,555), salary increase pending. Commencing salary will be fixed having regard to experience and qualifications.
The person appointed must have had previous experience in a Local Record Office. Research experience an advantage. The duties will mainly consist of assistance, in the supervision of the Students' Room attended by large numbers of University, College and School students and deputising for the Supervisor.
Post superannuable. Five-day week. Lodging and disturbance allowances and assistance towards removal expenses in appropriate cases.
Applications, stating particulars of age, qualifications and experience and the names and addresses of two referees, to Clerk of the County Council, County Hall, Chelmsford, by February 3, 1967.

UNIVERSITY OF ESSEX
DEPARTMENT OF ART
APPLICATIONS are invited for the POST of **ASSISTANT LECTURER/LECTURER**
(£1,105 to £2,630) in Art. Applicants should have a special interest in the history of painting and sculpture 1700-1950.
Applications (six copies), quoting reference C/5/1 including the names of two referees, to Registrar, University of Essex, Wivenhoe Park, Colchester, Essex, from whom further particulars are obtainable, by 11th February, 1967.

THE UNIVERSITY OF HULL
DEPARTMENT OF AMERICAN STUDIES
APPLICATIONS are invited from suitably qualified candidates for the following posts:—
(1) SENIOR LECTURER or LECTURER in AMERICAN LITERATURE.
(2) LECTURER or ASSISTANT LECTURER in AMERICAN HISTORY.
Salary scales: Senior Lecturer, £2,415-£3,310 per annum; Lecturer, £1,470-£2,630 per annum; Assistant Lecturer, £1,105-£1,340 per annum, with F.S.S.U. benefits.
Further particulars may be obtained from the undersigned, to whom applications (six copies) should be sent by 15th February, 1967.
W. D. CRAIG, Registrar.

INVESTIGATORS
ROYAL COMMISSION ON THE ANCIENT AND HISTORICAL MONUMENTS OF SCOTLAND
Post in Edinburgh for man aged at least 20.
QUALIFICATIONS: 1st or 2nd class honours degree, or appropriate post-graduate qualification, in archaeology, architecture, history, or other allied subject, or architectural training to Final R.I.B.A. standard. Interest in, and some knowledge of, the history of architecture in Britain an advantage. Candidates will be expected to have either some experience in use of documentary records for historical research or an aptitude for representation and execution of measured drawings. Car driving essential.
FINAL YEAR STUDENTS may apply.
SALARY: £895 to £1,525. Starting salary may be above minimum. Non-contributory pension. Promotion prospects.
Write to Royal Commission on Ancient and Historical Monuments of Scotland, 52/54 Melville Street, Edinburgh, 3, for application form. Closing date 17th February, 1967.

THE UNIVERSITY OF MANCHESTER
APPLICATIONS are invited for the POST of LECTURER or ASSISTANT LECTURER in ENGLISH LANGUAGE. Specialization in either Old and Middle English or Modern English would be an advantage. Salary scales per annum: Lecturer, £1,470 to £2,630; Assistant Lecturer, £1,105 to £1,340; initial salary and status according to qualifications and experience. Membership of F.S.S.U.
Applications should be sent not later than February 18th, 1967, to the Registrar, The University, Manchester, 13, from whom further particulars and forms of application may be obtained on quoting reference 10/67/TL.

UNIVERSITY OF NEWCASTLE UPON TYNE
INVESTIGATION INTO INFORMATION REQUIREMENTS OF THE SOCIAL SCIENCES
TWO RESEARCH ASSOCIATES (one at Senior level) are wanted for a three-year investigation, to begin in October, 1967, or earlier, into information requirements in the social sciences. This project, part of an integrated programme supported by the Office for Scientific and Technical Information, will be carried out under the direction of Mr. M. B. Line, Deputy Librarian.
Salary scales are: Senior Research Associate, £1,470 to £2,630 or £2,835 to £3,160, and Research Associate, £1,105 to £1,340. Both posts carry membership of F.S.S.U.
Further particulars may be obtained from The Registrar, The University, Newcastle upon Tyne, 1. Closing date for applications is 28 February.

OFFICE OF THE CLERK OF THE NOTTINGHAMSHIRE COUNTY COUNCIL
COUNTY RECORDS OFFICE
APPLICATIONS are invited for the POST of ASSISTANT ARCHIVIST in the County Records Office. Applicants should be graduates possessing a diploma in archive administration, or previous record office or relevant research experience. Candidates now studying for an archive diploma will be considered.
Salary Grade: A.P. Grade II (£980 to £1,220).
Applications, stating age, education, qualifications, and experience, together with the names and addresses of two referees, should reach the Clerk of the County Council by 6th February, 1967.
A. R. DAVIS, Clerk of the County Council.
County Hall, West Bridgford, Nottingham.

SCOTTISH RECORD OFFICE
RESEARCH ASSISTANT
Post in Edinburgh for man or woman aged at least 20.
QUALIFICATIONS: Degree in an Arts subject, preferably history or law. Knowledge of Scottish History and good command of Latin essential; knowledge of Scots Law an advantage.
FINAL YEAR STUDENTS may apply.
SALARY: £665 (at age 20) to £1,017 (at age 26 or over). Scale maximum £1,243. Non-contributory pension. Promotion prospects.
WRITE to Keeper of the Records of Scotland, P.O. Box 36, Edinburgh, for application form. Closing date, 16th February, 1967.

UNIVERSITY OF WALES
UNIVERSITY COLLEGE OF SWANSEA
DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE
Applications are invited for the POST of ASSISTANT LECTURER in ENGLISH LITERATURE, tenable from October 1, 1967.
The salary will be on the scale £1,105 to £1,340 per annum, together with F.S.S.U. benefits.
Further particulars may be obtained from the Registrar, University College of Swansea, Singleton Park, Swansea, by whom applications should be received not later than Saturday, February 18, 1967.

FELLOWSHIPS

UNIVERSITY COLLEGE LONDON
LONGMANS FELLOWSHIP IN ENGLISH LANGUAGE
APPLICATIONS are invited by April 17, 1967, from African University or Training College Lecturers in English, or African graduates holding Government posts associated with English teaching, for the LONGMANS FELLOWSHIP IN ENGLISH LANGUAGE tenable at University College London for one year from October, 1967. The Fellow will engage in research in Present-day English, and will receive emoluments adequate for fares, maintenance, and family allowances, &c.
Requests for further information should be sent as soon as possible to the Registrar, University College London, Gower Street, London, W.C.1.

UNIVERSITY OF LONDON
WARBURG INSTITUTE
JUNIOR RESEARCH FELLOWSHIPS
APPLICATIONS are invited from UNIVERSITY GRADUATES for two Junior Research Fellowships tenable at the Institute for two years from October 1967, each at £525 per annum, for research in the field of the History of the Classical Tradition. The successful candidates will work for a higher degree of the University of London.
Applications, together with curriculum vitae, testimonials, and outline of proposed research, should reach the Director, Warburg Institute, Woburn Square, London, W.C.1 (from whom further particulars may be obtained) by 15th March, 1967.

UNIVERSITY OF LONDON
WARBURG INSTITUTE
SENIOR RESEARCH FELLOWSHIP
APPLICATIONS are invited for a SENIOR RESEARCH FELLOWSHIP tenable at the Institute for three years from October, 1967, at £1,470 per annum, for research in the field of the History of the Classical Tradition. The Fellowship is intended for candidates who already have a higher degree and/or experience of University teaching. In certain circumstances an award for one or two years will be considered.
Applications, together with curriculum vitae, outline of proposed research, publications and two testimonials, should reach the Director, Warburg Institute, Woburn Square, London, W.C.1 (from whom further particulars may be obtained) by 15th March, 1967.

OTHER VACANT APPOINTMENTS

B.B.C.
invites applications for the post of
EDITOR
"THE LISTENER"
The Editor of this important weekly is responsible for all aspects of its contents including selection from the whole range of B.B.C. Radio and Television programmes of the talks and discussions which are the main source of material, together with original contributions which include book reviews, poetry, and independent criticism of B.B.C. programmes. The post requires wide cultural interests, a high standard of taste and judgment, and the ability to develop "The Listener and B.B.C. Television Review" within the scope of its purpose as a medium for the publication of broadcast material. Experience as a journalist and writer is essential; a knowledge of B.B.C. Radio and Television output is desirable.
Salary £3,260 (may be higher if qualifications exceptional) by £165 to £4,085 maximum per annum (including £90 London Weighting).
Write for application form (enclosing addressed envelope and quoting reference 67.G.25.T.L.S.) to Appointments Department, B.B.C., London, W.1, within five days.

EDUCATIONAL

FLORENCE.—Learn Italian quickly and well in one of the most beautiful Renaissance palaces. Courses: March 14th-April 22nd; April 26th-June 24th; shorter courses available. Foreign Study Allowance obtainable. Accommodation with Italian families. Opportunities for meeting Italians. Course of lectures (in English) on the Italian Renaissance: March 15th-April 14th; April 27th-June 8th.—Apply British Institute, 9 Lungarno Guicciardini, Florence. Tel.: Florence 284031.

LANGUAGE COURSES
Expert Tuition, Native Teachers. Private lessons, small classes, conversation groups. "Crash" Courses in Language Laboratory.
CORRESPONDENCE COURSES
Intensive Courses for G.C.E. "O" and "A" levels.
THE MENTOR
11(Y) Charing Cross Road, London, W.C.2 (opposite Garrick Theatre). TRA. 2044.

STUDY AT HOME.—Postal Tuition for G.C.E. "O" and "A"; London University Degrees (B.A., B.Sc., B.Sc.Econ., LL.B., B.D.) and Diplomas. Courses in Classical and Modern Languages and Literature.—Prospectus from E. W. Shaw Fletcher, C.B.E., LL.B., Dept. TM1, Wolsey Hall, Oxford. (Established 1894.)

COURSES

UNIVERSITY OF BIRMINGHAM
SCHOOL OF EDUCATION
COURSE LEADING TO THE CERTIFICATE IN SCHOOL LIBRARIANSHIP
A TWO-YEAR PART-TIME COURSE leading to the University of Birmingham School of Education Certificate in School Librarianship will commence in October, 1967. Candidates for admission to the Course must be qualified practising teachers within the School Area (i.e. approximately the five counties around Birmingham).
Full details and a form of application may be obtained from the Librarian, University of Birmingham, School of Education, 50 Wellington Road, Edgbaston, Birmingham 15, to whom applications for admission to the Course should be sent to arrive not later than Saturday, 8th April, 1967.

INTERNATIONAL VOLUNTARY SERVICE
British Branch of Service Civil International
Africa and Asia need volunteers—University graduates, trained teachers, all kinds of medical personnel, laboratory technicians, social workers, engineers, agriculturists, foresters, visual aid workers and others. Normal period of service two years, although offers of a year's service are welcome. Candidates without recognised qualifications but with at least four years' trade or professional experience are eligible to apply. Fares, board and pocket allowance paid. For application forms write to—Overseas Service Dept. I.V.S., 72 Oakley Square London, N.W.1.

BOOKS AND PRINTS

AMERICAN BOOKS, NEW, OLD, OUT OF PRINT. For any book you want just write to ORSAY BOOKS, 86-12 E. Eliot Avenue, Rego Park, New York City, N.Y. 11374.

LEARNED and scientific periodicals in all languages wanted.—H. PORDES, 529b Finchley Road, London, N.W.3. HAM. 9878.

MEET books and people at the American Bookstore in Foremburg.

OCCASIONAL LISTS of Modern First Editions and Miscellanea at reasonable prices. J. N. Lloyd, 1a Highbury New Park, London, N.5.

USED BOOKS. Cheap Britannicas. Lists free. Silverdale, 1142 Argyle Street, Glasgow.

WANTED Books by and about Auden, Beckett, Day Lewis, Firbank, Frost, A. E. Housman, H. James, Joyce, Lawrence, Muir, Pound, Stein, Dylan Thomas, Yeats, other modern authors.—Stanley Noble, University Bookseller, 24 Gladwell Road, London, N.8.

5,000 OCCULT BOOKS. Free catalogue.—New Knowledge Books, 24 (TH) Dean Road, London, N.W.2.

LITERARY

BLACKWOOD'S MAGAZINE. Prize Competition. The two best stories earn £50 and £20 plus the usual rates of payment. Runners up also published if of desired standard. Closing date 31st May. Send stamped addressed envelope for details to Blackwood's, 45 George Street, Edinburgh.

ENJOY WRITING?—Then write for profit. Send for Writer's Handbook (free) detailing countless opportunities for beginners or experienced.—Writer's Ring (TLS), Clun, Craven Arms, Shropshire.

POEMS published; Breakthru; Ken Geering; L'Dewhurst; Uckfield; Sussex.

TYPING

ACADEMIC, technical, literary MSS accurately typed. Also Stenorette typing, duplicating, photocopying. Mary Cole, 47 Geraldine Road, London, S.W.18. VANdyke 5117.

DUPLICATING, 24 hour service. Jean McDougall, 31 Church Street, London, W.8. Wes.

DUPLICATING, typewriting, tapes and Dictabelt, photocopies.—Sybil Rand, 21 Heath Street, London, N.W.3. HAM. 4529/9681.

MSS., THESES, &c., typed, duplicated.—Miss B. M. Homer, Kent Cottage, Alexandra Park, Nottingham. Tel. 65760.

TYPING.—Mrs. Bird, Flat 3, 2 Meneandra Terrace, Exmouth, Devon. Phone 4347.

TYPEWRITING, 3s. 6d. 1,000 words. T. Ryland, 7 Martins Close, St. Paul's Cray, Orpington.

GALLERIES AND EXHIBITIONS

AGNEW GALLERY, 43 Old Bond Street, W.1. 94th Annual Exhibition of Water-colours and Drawings including groups by E. Lear, J. W. Inchbold and Sir Robin Darwin, R.A. 9.30-5.30, Saturdays 9.30-1.

A.I.A. GALLERY, 15 Lisle Street, W.C.2. GER. 4846. Jan. 13-Feb. 2. Six Young Artists. 11-6, 11-4 Sats.

HAMILTON GALLERIES — UNDERHILL. Paintings, January 20 to February 11. 10-6, Saturdays 10-1.—8 George Street, W.1.

LEFEVRE GALLERY, 30 Bruton Street, W.1.—Contemporary French and British Paintings on view. Daily 10 to 5. Saturdays 10 to 1.

SOUTH LONDON ART GALLERY, Peckham Road, London, S.E.5. Pictures of people (from the permanent collection) 21st January-11th February. Weekdays 10-6. Sundays 3-6. Free.

THE ARCADE GALLERY, 28 Old Bond Street, London, W.1. Mannerist, and Baroque paintings. European, Asian and African sculpture.

THEATRE

HAMPSTEAD THEATRE CLUB (PRI. 9301).—ROY DOTRICE in John Aubrey's BRIEF LIVES.—M. to F. 8; S. 5 and 8.15.

HOLIDAYS

YOUNG PARTIES
Unique, exciting holidays U.K. and Europe, for under-30s. With Adventure, Variety and FUN. Sailing, Snorkelling, Water-skiing, Pony-trekking, Canoeing, Caving, Dutch Barge Tour. Also separate programmes for TEENAGERS 12-14 and 15-18 age groups.—All details and illustrated brochure from P.G.L. HOLIDAYS, Dept. 7L, Adventure House, Ross-on-Wye, Herefordshire.

PERSONAL

INTERNATIONAL Residential Club.—100 double and single rooms; £5 per week, partboard.—12 Parkhill Road, East Croydon, London. Tel. CROydon 2638.

FOR SALE AND WANTED

AUTOGRAPHS.—Top cash prices paid for letters and documents of famous people.—Send for FREE brochure on "How to Sell your Autographs". Charles F. Hamilton, 25 East 53rd Street, New York, N.Y.

PUBLIC NOTICE

IF YOU appreciate good films join Your Local Film Society.—Details: Federation of Film Societies, 81 Dean Street, London, W.1.

APPOINTMENTS WANTED

EDITOR (Retired) of Chambers's Encyclopaedia, having just completed important literary and editorial assignment for Penguin Books, would welcome suitable work on freelance basis.—Write M. Vibart Dixon, Teawaysfield, Avenger Hammer, Dorking.